

11-7-2022

Central Washington University Jazz Recording Archive The Analog Years in Digital: 1946-2000

Norman D. Wallen

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Central Washington University Jazz Recording Archive

The Analog Years in Digital: 1946-2000

Compiled by
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Central Washington State College B.A. Music 1976
Central Washington State College B.A. Music Ed 1976
Central Washington University M.A. Music Theory and Composition 1978

CWU lecturer 2010-2022+

Draft 2022.11.07



Central Washington College of Education
CWCE Sweecians Dance Band with String Ensemble - Spring, 1949

The *Central String Ensemble* offshoot of the full symphony orchestra was anxious to play important dances and events with the regular 17-piece *Sweecians Dance Band* formed in the Fall of 1947. Professor A. Bert Christiansen (standing in white coat) wrote numerous special arrangements to include the string students.

Among other notables, drummer Hal Malcom (to the left of the bass) would found the music program at Mt. Hood College in Gresham, OR. Sax player, bassoonist and singer Waldie Anderson (two to the left of Christianson) would ultimately join the Central music faculty, as would freshman phenomenon lead trumpeter Robert M. "BeeP" Panerio (2nd from left, back row.) Several *Sweecians* would set their instruments aside regularly, coming forward to sing feature numbers. The *Sweecians* were hugely popular in concert at McConnell Auditorium. They attracted 500 or more to the Barge Hall basement gym, Kamola Hall or the "new gymnasium" for dances spanning decades.

Notice Christianson's clarinet and alto saxophone ready near the podium.

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The Peter B. Wilson Tapes

Forward

Somehow I've become the current *Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology*. Yes, it may be a "fool's errand."

I'm reminded of the words of my grand uncle Dr. Samuel Allison. In the late 1930s uncle Sam helped build the first nuclear reactor under the football bleachers at the University of Chicago. He worked with Einstein, Fermi and Oppenheimer on the Manhattan Project. It is his voice you hear doing the countdown to the first detonation of the atomic bomb at White Sands in New Mexico.

Einstein and Fermi did the theoretical work and mathematics. It fell to my uncle to take the measurements confirming all the theory. Sam and his team of engineers built the actual machines including the reactor and later atomic bombs. It represented the practice in implementation, not the theory.

Uncle Sam was a professor of physics for many years. His mantra to the students was "Even if something is not worth doing, it is worth doing well." Was it really necessary to confirm the genius math of Einstein through direct measurement? Actually yes, even Einstein awaited the confirmations eagerly.

Some claim nuclear energy and the bomb wasn't worth doing, but you have to admit, they did it well.

I'm attempting to utilize Uncle Sam's mantra on this musical quest. It's no Manhattan Project, but hopefully somebody, someday might consider it important in some context.

In a sense I've been "blogging" on topics like this since long before there was such a term. Hopefully this document will be considerably appended. It is at least a beginning or starting point. Some of my claims may be proven unbelievably wrong as new information appears. So be it. It won't be the first time. This format has worked well for me over more than 30 years.

A "generation" for a college jazz band is roughly 4 to 5 years at most, typically less. You might think the top band turns over 25% of the players every year. That doesn't always happen. Often a young band grows old together, graduates, and is replaced by a young band again. A few people always move in and out, but once your generation is gone you have little contact with the people who replace you. Each generation of bands has its own lore and mythology almost entirely unknown players earlier or later.

Central WA University has more of this jazz lore than almost anywhere else.

In the Fall of 1947 A. Bert Christianson assumed direction of *The Collegians* band, which had been founded the prior spring. Though the people at schools including the University of North Texas may claim otherwise, Bert told me he was absolutely certain his Central Washington College of Education band was the first 4-year school jazz band taught by a full professor as a class. Bert was on the board of the American Bandmasters

Association and a staple of the annual national conventions. He would know. Even Leon Breedin at North Texas didn't dispute this at the time.

CWCE had jazz bands on campus well before 1947, as did North Texas and numerous other schools. They were student-run bands. Bert heard these CWCE (Sweecee) student bands and decided in effect "if this is worth doing, it's worth doing well." He took over the the *Collegians*, calling them the *Sweecians*.

The '47 band generated considerable lore. Northwest jazz icon Waldo King played alto sax and sang. Waldo founded the first high school jazz band in the nation at Garfield in Seattle in 1960, and the first high school jazz choir in the nation at Roosevelt in Seattle in 1968. These were actual classes for a grade and credit, not a club or after school activity. Waldo also believed jazz was worth doing well.

In 1958 Ampex released the first reel to reel tape recorder. These recorders were very expensive and large. Schools certainly couldn't afford them. If schools did record, it wouldn't be something as lowly as the jazz band.

By 1964 Ampex had released the Model 960. It was stereo, using quarter-inch tape. With work, it was "portable" enough for remote recordings. For about \$1000 you could purchase the recorder, two reasonable microphones, and still have enough money to buy tape.

Remember, \$1000 in those days was salary for an entire year as a teacher. You still needed an expensive stereo system to play back your recordings with reasonable fidelity. This was the realm of dedicated "audiophiles."

Central student Gerald "Jerry" Burr was one of these young pioneering audiophiles. He also played piano in the jazz band at CWSC in the mid '60s for Panerio. When he wasn't playing piano, he was recording the band. Were it not for his well-done efforts we would have no recordings at all from this period. The recordings sat safe in his Toppenish, WA basement for 40 years before I asked for digitized copies.

His recordings of the Panerio bands at CWSC may be the earliest 4-year college jazz band stereo recordings in the nation. Jerry recorded the CWSC concert band for what became an LP record in 1965. Nicely done Jerry!

But most of all, this archive was made possible by CWU Distinguished Professor and Professor Emeritus John F. Moawad. Central grad Moawad purchased his own recorders, microphones and tape to make decades of recordings entirely at his own expense.

Without his efforts creating and preserving these recordings it is unlikely we would have any surviving jazz from most of his 28-year tenure. Graciously, John's wife Karen donated the tapes into my care, allowing creation of the archive.

In addition to the mantra of my uncle Sam, I also have new appreciation for the plight of CWU professor of history Samuel R. Mohler. In the late 1930s Mohler began writing the History of Central Washington College of Education for publication as part of the 50th anniversary celebrations in 1941. That work ultimately was extended to the

75th anniversary in 1966 and Central Washington State College. It was a huge project occupying nearly 30 years for Mohler. In the introduction, he called his book “a labor of love.” It too was a job well done for a project worth doing well.

I understand completely. For me, work on this archive spanned 9 calendar years. Work was far from daily and continuous. It may not be as important as Mohler’s book, but I also consider these Analog Jazz Archives a “labor of love.” I believe it simply had to be done. I hope you consider it a job worth doing. I did it as well as I could.

Norm Wallen

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

July 14, 2017

Brief Overview:

The *Central Washington University Jazz Recording Archive, The Analog Years in Digital: 1946-2000*, is every known CWU analog jazz recording converted to digital audio.

- This annotation of analog recordings contains extensive history. It is not a full history of jazz. Consult *Music at Central Washington University* for complete history.
- More than 425 analog magnetic tape recordings of concerts and recording sessions were digitized exactly as performed, and stored as electronic files in industry-standard Full Lossless Audio Codex (FLAC) format.
- Each selection from every concert or recording session was converted to a separate m4a or mp3 compressed audio file for easy access and distribution to standard digital audio players or streaming audio.
- Nearly 500 pages of annotation describe the details of each file and track. Many performances include written remembrances from the performers themselves.
- The CWU Department of Music maintains a sheet music database including PDF files of the printed music in the McIntyre Hall stacks. Links to the tracks as streaming audio files within the database are pending.
- All known jazz concert programs and numerous photographs have been scanned to PDF files as part of the archive.
- Information on the equipment and processes used to create the digital archive is discussed in extensive detail.
- The archive contains audio interviews with prominent CWU jazz faculty, including full transcripts.
- Jazz instruction has been continuous at Central since 1946. With more than 4,000 printed jazz arrangements, Central represents one of the largest performance libraries in the nation. With digital CWU audio files matching most of the prominent titles, this library is one-of-a-kind in terms of scope and digital access, particularly relative to these analog years.

Introduction

The completion of this project represents fulfillment of several goals.

It has long been a frustration thousands of excellent CWU performances have been trapped unheard on analog audio tape.

Today it is very challenging to play any analog tapes at all. Few reel to reel tape recorders remain. Even fewer still function. The motors no longer turn. Electronic components have failed. The circuit boards themselves are degraded beyond repair. Replacement parts are as old as the machines themselves, expensive, and often completely unavailable.

The tapes are literally flaking to pieces. They are recorded in numerous different incompatible formats.

Reels were replaced by audio cassettes in the mid 1970s. Cassettes are typically unplayable today by the general public. For use by semi-professionals, cassettes were replaced by digital audio tape (DAT) in the mid 1990s. DAT was a rather short-lived and obscure format. DAT recorders are essentially gone today too. DAT tapes must be played in real time. Though a digital format, those recordings are even more trapped today than analog reels and cassettes.

There are 15 different formats and sizes of reel to reel tape recordings in the archive. Playing them required a total of 6 different elderly and obsolete machines. Three different machines were required to play the various versions of audio cassettes. Two DAT recorders were used when one failed beyond repair during the transfer process.

It was “now or never,” before the tapes and the ability to play them was lost forever.

There is a saying in the department of music, “if not Norm, then who?” I am semi-retired, averaging one class per quarter every year. I have the time.

Several current professors have many more consecutive years teaching in the department. Nobody on the current music faculty predates my time at Central as an undergrad. I kept in close contact with the department while teaching in the Yakima schools for a decade. For 22 years after that I wrote music every year for CWU groups before joining the faculty in 2010 in a small adjunct capacity.

I own many of the analog machines, and the equipment to digitize the tapes.

I also have the motivation. The initial three CWU jazz directors were professors of mine. Their legacy should be preserved.

Central Music has always performed at a very high level. Recordings of the compositions and arrangements are exceedingly rare. Many of these student performers became prominent professional players and educators.

Another impetus was the gigantic library of sheet music. For decades nobody truly knew what music Central owned. After a massive multiyear effort from an army

of student librarians, all the music is cataloged in a single huge database. We know what we own dating back to the founding of the university.

The second step currently underway is to attach PDF images to every title in the library. Unfortunately in jazz, arrangements were not published, particularly in the early days. The arrangements often survive as musician's parts only, or perhaps with a one-line sketch. There is no way to know how these arrangements actually sound by looking at a 3rd saxophone part. Wouldn't it be great if there were a link in the database to an actual Central recording?

If we had digital versions of these old analog recordings, such a link would be possible. Pieces long-forgotten might be performed again. This saves money and broadens the experience of contemporary student performers.

With the database, the PDFs, and a matching recording, I believe numerous jazz pieces will be resurrected. Not many institutions worldwide have the decades of recording to make this possible. We at CWU do.

All these factors came into alignment. The archive simply had to be created. The recordings couldn't be lost. Who remains alive to identify these unmarked analog recordings and remember the details? Really, "if not Norm, then who?"

My hope is others will add input to this archive, make additions, corrections, and add their own remembrances.

I don't operate under some kind of delusion thousands will access this archive on a daily basis. It will be permanently available for the rare few who choose to look, now or in the future.

However, I receive numerous requests for elderly recordings every year. One CWU graduate from the early 1990s requested all recordings of Jazz Bands 2 and 3. She wanted to share those happy CWU days, sounds, and memories with her children in Alaska. She never played well enough to reach Band 1.

One daughter requested years of recordings as a gift. Her parents were CWU music grads who performed in top Central jazz groups together. They married after graduation. For decades they spoke glowingly about the performances of their youth. They were literally overcome with joy to hear them again.

Archive Organization

The vast majority of these recordings were the personal property of Distinguished Professor and Professor Emeritus John F. Moawad. Moawad taught jazz at Central from 1970 through his retirement in June 1998. He owned most of the recorders, and purchased most of the tape.

Upon John's passing in 2009, the Moawad family donated more than 1300 analog recordings, hundreds of musical arrangements, tape recorders, and drum equipment to Central.

The archive was digitized from more than 425 different analog tapes including reel to reel, cassette, and DAT. Each tape was labeled with an archive number from 880-1301 during the digitizing process when very few recording dates and song titles were known. Currently the original tapes themselves are archived in the Brooks Library vaults.

The full-length tapes are preserved as Full Lossless Audio Compression (FLAC) files. FLAC files are roughly 60% the size of standard 16-bit 44.1 kHz compact disc WAV or AIFF audio.

FLAC files are not supported by most digital audio players. Numerous free applications are available to convert the files back to original WAV / AIFF format for listening. The full-length files include all the recorded introductions of titles, soloists and other stage chatter.

The FLAC files are stored by the archive number, not date. The FLAC files represent a chronological listing of their discovery and digitization. A glance at the original tapes and FLACs reveals how little information was documented at the time.

Each "song" from every tape was broken out to more than 3,200 individual mp3 or m4a audio files.

The m4a and mp3 files are sorted by date, not the archive number.

The file names follow the format with underscores utilized by the music library in the CWU James Brooks Library.

Excel Spreadsheet Details

The spreadsheet was created in Apple Numbers, and exported to Microsoft Excel. The Excel version may or may not include some translation inconsistencies. Both the Numbers and Excel files should be available in CWU Archives.

Converting the spreadsheet to PDF proved counterproductive. In PDF format at legible size the document runs more than 800 pages.

A standard 3-column Excel spreadsheet is searchable by various means. This is a typical audio filename from the spreadsheet:

1983_05_07_Moawad_JB1_03_Blues_In_The_Fast_Lane.m4a

Year_Month_Day-

1983_05_07

This corresponds to May 7, 1983. If only the year of the recording is known, the date format is XXXX_00_00. Sometimes the year and month are known, but not the day,

XXXX_XX_00. For sorting multiple concerts known only by year, files are indicated as XXXX_00_0X with the last digit representing a separate archive number.

Name-

Moawad

The name following the date is the last name of the “professor in charge.” For the bulk of the archive this is John Moawad, with Robert Panerio before 1970. These professors were responsible for as many as 6 jazz groups each quarter. Graduate assistants or even students typically conducted groups 2 through 6.

Written jazz concert programs before 1999 are exceedingly rare. In most cases we have no record of who was conducting groups 2-6. The name attached to the file is always the “professor in charge” even if the other directors are known.

Type of Jazz Group-

JB1

Typically there are three Jazz Bands every quarter, identified as JB1, JB2, JB3.

In some cases there are 6 jazz combos every quarter, identified as CB1, CB2, CB3 etc.

Vocal Jazz Choir recordings begin in 1973. Some years there are three choirs identified as VJ1, VJ2, VJ3 etc.

This represents current terminology. Depending on the year in the annotation, Central Jazz Bands were called the *Sweecians*, dance band, swing band, jazz ensemble, stage band, lab band, and more. Though rare, sometimes Vocal Jazz Choir was called swing choir or jazz choir

Track Number-

03

The two-digit track number indicates the concert order of the files. Some concerts or recording sessions have 50 files.

Titles-

Blues In The Fast Lane

Words in the titles match the format in use at the Brooks Library, include underscores to ensure accurate computer sorting.

Metadata-

The metadata is attached to each track in the spreadsheet. Metadata includes the titles from each set, composers, soloists and other known information. A few sentences describe the tracks. Due to lack of space, the descriptions often continue in the Archive Annotation.

Archive Number-

The archive numbers from 880-1301 have no meaning relative to streaming audio or the compressed m4a or mp3 files. However, the archive numbers are important. The full length concert FLAC files are stored by archive number only.

“992 Jazz Band I Studio 06/1982” in a spreadsheet or the annotation indicates the archive number 992. Many concerts span two or more archive numbers.

It is unclear how long the original analog audio tapes themselves will be retained in CWU Archives. The m4a and mp3 files are music only.

At this writing there are no plans to stream the full-length concerts.

Archive Annotation

The archive annotation of the music is a 500+ page word processing file created in Apple Pages and exported to Microsoft Word. There are hundreds of PDF programs, photos, PNG files, and supporting documents not a part of the word processing file. It is unclear how this ancillary material will be accessed within the archived material.

The annotation can get quite confusing when analog reel to reel tapes were dubbed to analog audio cassettes, or digital audio cassettes dubbed to both analog reel to reel tape, and also analog audio cassettes. Digital versions were made of nearly all the various tapes.

Some concerts were recorded live on both reel to reel and cassettes simultaneously, with both versions digitized. In most cases the m4a files were created from both formats.

As reels and cassettes were two-sided with different recording durations, the tapes were “turned over” to record on the second side in different portions of the concert. A song complete on a reel may be incomplete on a cassette, or visa versa. All contingencies were covered before the tapes themselves and the machines that play them literally decayed away.

1946-1964

In the spring of 1946 *The Collegians* became the first jazz band sanctioned by the Department of Music at then Central Washington College of Education. Professor A. Bert Christianson formed the *The Sweecians* as a regular class replacing *The Collegians* in the fall of 1947. Jazz bands remained in continuous instruction by tenured music faculty at Central from 1947 to today.

Unfortunately, there are no known recordings of Central jazz bands until 1965.

The Four Dimensions male vocal jazz quartet was formed by students including John Moawad in 1958.

In the Fall of 1966 graduate assistant Frank DeMiero formed the *Central Swingers*, the first Central vocal jazz choir as we recognize them today. The name was derived from *The Central Singers*, the top Central choir formed by Wayne Hertz in 1938.

Beginning in 1963, *The Sweecians* had a name change to the *Stage Band*. The *Central Swingers* and *Stage Band* under Robert Panerio toured together to five Seattle-area schools that spring of 1967.

Not only did Central have the first 4-year jazz band in regular instruction, but followed up with the first jazz choir, also the first in the nation.

The following year with DeMiero gone, the *Central Swingers* were under the direction of professor Barbara Brummett.

In 1970 John Moawad returned to Central and assumed direction of the Jazz Bands from Panerio. In 1971 Moawad reorganized the *Vocal Jazz Choir*. Their first surviving recordings begin in 1973.

For details surrounding early tape recordings see Analog Recordings, Recorders, Tapes on page 408. *Extensive historical detail is available in Music at Central Washington University, and Central Washington University Jazz History.*

The 1960s



The Central Washington State College Stage Band - 1964
Robert M. Panerio, Sr. - Conductor



The Central Washington State College Stage Band - 1965
Robert M. Panerio, Sr. - Conductor
Music Educators Convention- Spokane, WA

1965_00_00_Panerio_JB1

880 Central Washington State College Stage Band 1965

Robert M. Panerio, Sr, cond.

You Turned The Tables On Me (arr. Rayburn Wright)

My Funny Valentine (arr. Denny Gore)

Unknown (1) Slow Swing

Unknown (2) Fast Swing

The Queen Bee (Sammy Nestico)

Swing Low Sweet Chariot (Sammy Nestico)

This is the earliest surviving Central jazz recording. Robert Panerio arrived at Central in the Fall of 1963. It is unfortunate he didn't record earlier, but Central was literally incapable of making quality recordings at all. Central had no reel to reel tape machines, or quality microphones!

This very high quality stereo recording was made by then Central student and stage band piano man Gerald Burr in the band room utilizing his personal Ampex reel to reel tape recorder and ribbon microphones. Details on his recordings from this period are in the document "Analog Recordings, Recorders, Tapes." Burr is the pianist in the 1965 photo.

With one exception, Jerry's recordings from 1965-1968 are the only surviving examples of Central jazz bands under the direction of Robert M (BeeP) Panerio, Sr.

It is truly unfortunate Jerry was not available to make recordings in 1964, 1965, 1966, 1969 or 1970.

Panerio has no recordings at all. I was unable to play these examples for him when he was interviewed for the archive.

Unknown (2) may be a Panerio original he called "Shotput." I recall him using it to demonstrate various chord voicings in Jazz Band Arranging in the '70s. I could easily be in error.

Despite searching the library for titles I didn't recognize, these two charts could not be located. Both appear to be missing from the library.

Below is a note from CWSC drummer Chuck Adams, who attended the Moawad Celebration of life, May 2010.

Thank you for your efforts in putting together this great event. I know that John would be very proud. I would consider it an honor to participate by playing a tune in the "Old Guys" band on drums.

Norm, my son Chris would also love to play a tune, (on drums) in the "Old Guys" band, especially the "Basically Blues" Phil Wilson arrangement. Chris actually played in your Pierce College band in 1998 for about a year before leaving for Florida, where my family and I were living.

I believe that I was John Moawad's first drum student. I was a freshman at Stevenson High School in 1959 when John began teaching music there. I graduated in 1963, after four great years learning from this man who we referred to as "Mr. Moawad." He did touch our lives and all who came after, with his God-given talent as a musician and as a person. He would have us play music that was "way-over-our-heads" but he never told us that it was!!!

I attended Central fall 1963 through march 1964. I played in the stage band conducted by Bob Panerio. It was a fun band and Bob Panerio was a wonderful leader, much like Moawad. I remember some of the players such as Kenny Krantz, Bill Love and Chuck ... trumpets; Phil Strange trombone; Virg Kocher reeds and Norm Crowder piano. We played a couple of Basie-like charts that were really nice: "You Turned The Tables On Me" and "Almost Like Being In Love". Another swinger was "Baubles Bangles and Beads." I left Central to enlist in an Air Force field band stationed in Columbia, South Carolina.

I played at Walt Disney World from 1982-2002. There were two other Moawad students also employed by Disney: John Castleman Jr., who was in "Future Corp" and Tammy Shultz who was the leader of the sax quintet. (Son Chris also played drums at Disney in various show bands during Christmas and Easter while he was in high school.) Playing at Disney was a great experience. My band (three horns and rhythm) are still there, in their twentieth year!

Chuck Adams
April 12, 2010

Hi Norm, Good hearing from you. I'm sorry that I can't really help you because I was in Bob Panerio's stage band at Central in the fall of 1963 through March of 1964. (I left Central after only six months and enlisted in the Air Force where I was a drummer in an Air Force field band for four years.)

We had a great stage band at Central during my time there! Bob Panerio was a wonderful leader, I remember. I don't think that we made any recordings then. Some of the players in that band were: Kenny Krantz-trumpet; Bill Love-trumpet; Chuck ?-Trumpet; Phil Strange-trombone; Verg Kocker- bari sax; Gerald Potter- tenor sax; and Norm Crowder- piano.

I remember two Basie-style charts that I enjoyed playing: "You Turned The Tables On Me" and "Almost Like Being In Love". I can't remember who the arranger of Almost Like Being In Love was. (Do you happen to know??) Rayburn Wright doesn't ring a bell for Almost Like Being In Love.

Sorry that I couldn't be more helpful Norm. Please say "HI" to Bob Panerio for me. Tell him I'm still sorry that I left his band so soon, but by going into an Air Force Band when I did , stationed in South Carolina, I met my wife then and we have two great sons, one of which, Chris, played in your jazz band. Small world, huh?

Chuck Adams
2/14/2016



The Central Washington State College Stage Band - 1966
Robert M. Panerio, Sr. - Conductor
Hertz Hall Bandroom

1967_00_00_Panerio_JB1

881 CWSC Stage Band @ University of Washington 1967

See PDF Program 881

Warm-up Chorale (Pat Thompson)

That Old Black Magic (arr. Billy May)

When I Fall In Love (arr. Pat Thompson) Danny Ward- TS

This Could Be The Start Of Something Big (arr. Quincy Jones trans. Pat Thompson)

Love That Bill (Robert M Panerio, Sr) Bill Love- Tpt.

Basically Blues (Phil Wilson trans Pat Thompson)

Somewhere Over The Rainbow (arr. Denny Gore) Robert M Panerio, Sr- Tpt.

Cheers! (Henry Mancini trans Pat Thompson)

This concert is the stuff of legend, and critical Central listening. A band from somewhere in Eastern WA comes to the mighty U of W. The crowd is stunned when this

band of cowboy-kids lays absolute waste to the other bands who were still playing the Glenn Miller stock dance charts from the swing era. (Panerio called the Western band “a cross between Blue Barron and Horace Height.” If you know those bands, you understand the gravity of his statement.)

Note that with the possible exception of the Billy May chart, (which was purportedly published, but likely transcribed by Panerio) the entire program is original charts, transcriptions and arrangements by two different students and professor Panerio.

Somewhere Over The Rainbow is simply entitled “Rainbow” (JZ-0132) on the parts and was challenging to find among the various versions in the Central files. The screaming first trumpet part is lost, otherwise the chart is intact.

It is kismet both Bob Panerio Sr, and Bob Panerio Jr would have essentially the same kind of “scream trumpet” feature on the same tune a generation apart. This is the only instance I’m aware of in the analog archives where we have recordings of both a father and son. Playing the same instrument and same song makes this happening even more rare, and both on trumpet? It is hard to believe but true. See 1976 recordings for Bob Junior.

It is true we have had numerous parents, their children, and even grandchildren go through Central music. No recording like this pair survive. In the digital years there probably are other examples.

When I Fall In Love is JZ-0088, but was subject to significant revision in rehearsal compared to the printed page. There are partial PDF’s.

The surviving That Old Black Magic Les Brown arrangement JZ-0954 in the files is not this Billy May version, which is lost along with the Warm-up Chorale.

There are several versions of Basically Blues in the files. Pat Thompson wrote his transcription long before the Phil Wilson chart was published

These charts were cutting edge. Nobody was playing stuff like this anywhere in the country.

Speaking of cutting edge, this is a live stereo remote recording. To my knowledge it the the first such recording by any jazz band in the country.

Complete details are found in the document “Six Important CWU Jazz Concerts.”

Unfortunately Pat Thompson’s Warm-up Chorale is lost. Even Pat doesn’t have a copy.

Pat Thompson, who currently resides in Cashmere, provides some background via email:

Hi Norm,

OK--the '68 band personnel I got all but the pianist, one trombone and

one alto (name spellings?):

Bass Joe Bynum, Ellensburg
Drums Tom Clarke, Port Orchard
Vibes Bill Clarke, Port Orchard
Guitar Loren Bollinger, Wenatchee(?)

Trumpet Gary Evans, Cashmere
 George Bornekamp, Everett
 Tom Beebe, Poulsbo

Trombone Chuck Langley, Des Moines
 Wayne Torkelson, Aberdeen
 Jim Stevens, Tacoma

Bari Glenn Carr, Wenatchee
Tenor Mike Irons, Bremerton
 Danny Ward, Bremerton
Alto Ron Edmunston, Seattle
 Doug Cairns ? , Stevenson

Here's the rundown on those tunes from the '67 band as I remember them:

Warm-up Chorale - by Pat Thompson
That Old Black Magic - arr. Billy May (published)
When I Fall In Love - arr. Pat Thompson (I was studying sax writing with
the master, Panerio, who wanted a short tenor feature for the band, so I
wrote this arrangement for my ol' buddy, Danny Ward)
This Could Be The Start...my transcription of the Q. Jones arrangement
he did for Basie
Love That Bill (I think Panerio wrote this for Bill Love who played
trumpet in the band before I got to Central)
Basically Blues...my transcription of Phil Wilson's tune for the Rich band
Over The Rainbow - arr. Denny Gore (pianist in the '67 band), based on
the George Shearing "re-harmonization" of the classic tune (Panerio
played the 8-bar trumpet solo on the bridge!)
Cheers!...my transcription of the Mancini tune
Man, talk about cobwebs! It brings back memories of those great times
of discovery and learning!

Regards,

Pat Thompson

10/6/11

1968_05_00_Panerio_JB1

882 CWSC Stage Band @ Kennewick HS May, 1968

Robert M. Panerio, Sr, cond.

Green Dolphin Street (arr. Unknown) (or from the Tom Gates band library)

Pleasingly Plump (Quincy Jones- transcription lost)

The Thrill Is Gone (arr. Unknown) Danny Ward- TS

Limehouse Blues (arr. Bill Holman) Danny Ward- TS, Doug Cairns- AS, Tom Beebe- Tpt.

Come Rain Or Come Shine (arr. Don Schamber) George Bornekamp- Tpt

Sweet Georgia Brown (arr. Loren Bollinger)

Funky Stuff (Unknown)

Malaguena (arr. Bill Holman) Danny Ward- TS

The Tenuous Boogaloo (Watermelon Man) (arr. Mike Irons) Mike Irons- TS, Wayne

Templeton- Trb, Dane Lund- Guit

Girl Talk (arr. Ralph Mutchler)

A Foggy Day In London Town (arr. Robert Panerio)

The only information known is based on the Panerio introductions on this recording and some guesswork among the charts remaining in the Central files in terms of arrangers.

One high school kid in the audience was the young Greg Metcalf, who cited this concert and recording as his major inspiration to come to Central. Greg went on to write much of the music taking Central Band I and the combo 8 lb Ball to exposure at the national level.

After Central Greg played with the Stan Kenton orchestra, becoming a highly successful public schools music teacher and composer/arranger after that. Good thing he was at that concert, and that the band played so well!

It is possible the concert choir directed by Wayne Hertz was on tour along with the Stage Band for this concert to perform Foggy Day as a concert closer. I recall vague Central lore claiming this was from a different concert later that year. The arrangement is by Panerio. Is this the earliest example in the country of a college choir performing an original stage band arrangement with choir? It is possible, and likely. The arrangement does survive intact in the CWU files JZ-0369.

This is another diverse and cutting edge program. It includes three rock charts. Tenor man Danny Ward was very fortunate to get Limehouse Blues and Malaguena out of the Stan Kenton book, and West Side Story out of the Buddy Rich book too. How he did it is in other notes in the archive.

Malaguena is a Latin chart, the first in Central history. It doesn't sound radical today, but this was totally unheard stuff for college stage bands at the time.

Pleasingly Plump here is a transcription not surviving to the files. The actual Quincy Jones version JZ-1784 was published many years later, and is in the files. This is true for numerous Central charts, where transcriptions of charts were officially published, sometimes decades later.

Basically Blues is another example of a transcription later published. In that case Central owns three different published versions. Again there are several student arrangements.

This is the initial appearance of Watermelon Man in the archive. Watermelon Man was first recorded in 1962 by composer Herbie Hancock, so this is more cutting-edge big band writing. Pianist Nat Pierce wrote a big band arrangement recorded live by Woody Herman in a 1965 concert with professor Panerio in attendance! This version is a transcription by Central student Mike Irons. It is unclear exactly how and why it was retitled. Three slightly different Watermelon Man versions exist in the Central files.

Come Rain or Come Shine represents the first appearance of a Don Schamber arrangement in the archive. Schamber charts were published by Mission Music, a small San Francisco jazz publisher. Connections between Central and various San Francisco writers are mysterious. Somehow, Panerio found this arrangement before it was published.

There are partial PDF's of Girl Talk (arr. Ralph D. Mutchler) Ralph was the director of outstanding Olympic College jazz bands in the '60s, and wrote the classic UW Husky Marching Band arrangements of Tequila and The Stripper, which caused an uproar in the '70s. After playing Tequila, during The Stripper, the band stripped off their uniforms to reveal very skimpy bathing suits, or sometimes less than that... His Marching Band Arranging book is quite good.

This version of Green Dolphin Street is JZ-0018. How Panerio got this chart is unclear. I'd always believed this was the North Texas chart. However, this copy mentions the Tom Gates band, which was a reading band in Seattle in the mid to late '60s. Tom Gates was from San Francisco, and the major underground conduit of charts to Seattle from the Bay area.

We worked on Green Dolphin Street in Band I at Nathan Hale with Moawad in 1969-1970, but it never reached performance. The a cappella trumpet interlude in the middle is quite striking. Moawad played drums in the Gates band until moved from Nathan Hale to Central in the Fall of 1970. Many of the unusual charts Moawad had in his personal files came from this band. This chart, New Blues, For Lena and Lenny

(different from the Quincy Jones original), and others may have been written by Don Piestrup.

Moawad brought this chart with him to Central from Nathan Hale. It is a good thing, because this is one of the charts involved when the entire lead trumpet book of nearly 80 charts was stolen while on tour in the late '60s. You can read that complete saga elsewhere in the archive. We do have a complete copy of the chart by combining 0018 and 0495.

Personally I'm surprised at Panerio's willingness to program these rock charts. He wasn't a rock kinda guy!

Again, it is important to note the cutting-edge aspects of these Central Panerio bands.

In situations like these with various transcriptions, in-house arrangements, and subsequent published arrangements it is very difficult to attach the exact arrangement with the matching recording. This scenario extends across the entire archive. The recordings prove the various versions are viable.

If you are a director searching for arrangements, it is probably best to use the newer officially published versions as opposed to the transcriptions. That assumes the published version is genuine and not a transcription. Surprisingly, many published arrangements are transcriptions too, sometimes of dubious origin and accuracy. Much depends on the desired instrumentation. A transcription matching your instrumentation will likely work better than a published version not matching your available instruments.

Jun 5, 2014 Danny Ward wrote:

Cool Norm. Hey, thought for the record books that I would mention how I brought the chart "Malaquena," to Beep from a vacation I had in San Francisco in the summer of '66.

Dave Garibaldi was a good friend of mine when he was in the Air Force, and stationed at McCord Air Force Base. Two or three years later he would be the drummer for "Tower of Power." He once played with his Air Force swing band (The Mellow Tones) for a Saturday night dance at the Ellensburg Elks. Later we stayed up all night talking jazz at my place. We're still close. Anyway, he said come down to his place in the Bay Area sometime and he would take me over to meet his Jr. College professor who had all these original charts from Kenton's band and Buddy's.

I wish I could remember his name. He was the music instructor at Chabot Jr College. Along with "Malaquena" I was able to get Buddy's "West Side Story" medley. When I got back to Central in the Fall, I brought the charts to our first rehearsal. Beep

ask, where's the conductors part ? I had to tell him there isn't one. Thank God he was cool about it, and talented enough to figure it out and get us to play it like we did.

I was never happier then when I got to play "Malaquena" with that band. It still makes me emotional hearing the old recordin

In the summer of '62, "Lake Tahoe Camp" and '63, "University of Nevada" I was able to hear Stan Kenton's band play it when I attended the Stan Kenton Clinics. My life was never the same.....

Thanks Norm for letting blow the solo again. I'll give it my college try....

DW

Fun Story. Of course I will add it to the documentation of the archive!

Cabot College has an extensive website with numerous old photos and a very long list of retired faculty. I couldn't begin to guess who got those charts for you. Dave Garibaldi is still there, and the jazz band appears quite active.

N.W.

Jun 7, 2014

Norm, I just heard back from Dave Garibaldi. The teacher at Cabot Jr. College was Gene Graves. He's still alive and healthy. I was reminded that I scored Stan's arrangement of "Limehouse Blues" from him as well. I have a copy of those arrangements that I laid on Beep. Part of the deal giving these arrangements to the band was that I got to make copies for me . I would have to dig deep into my old files to find them but their there somewhere ? "Malaquena" for sure Thanks for all the updates.

DW

Gene Graves doesn't ring a bell for me, but it was a long time ago and I was still in junior high. Also Cabot College was a brand new college too. I'm heartened to know those charts were not lost entirely. It would be nice to have them in the CWU files again, if some day you find them in the bottom of a box in the attic and are inclined to donate them to Central.

Bob Curnow at Sierra Music has published both Malaguena and Limehouse Blues. In avoiding an extended tirade, let's just say Curnow and I have very different ideas about how he should publish most everything in his catalog. We've had words on several occasions... But he did pay to get the rights to publish, and he can write his versions however he wishes. We don't have to play them, and usually we don't!

I do hope we can find time so I can turn on my recorder and interview you for the archive. I'd love to hear details from the guys who were actually there.

Panerio filled in plenty of blanks when I interviewed him, but that was a professor's perspective. You represent the student perspective of the same events.

N.W.

Jeff Sizer writes-

Hey Norm: I love the history in these emails. I hear a book in the making.

My friend Gary Evans (I student taught with him) played trumpet in those bands and I've heard him tell the tale of Panerio playing the bridge of Somewhere Over the Rainbow at the U of W gig, taking the second half of it up an octave, bringing down the house.

He also tells of the trumpet section floating the river with their trumpets and playing all the way through the Arban's Book!

There has always been a special spirit in the CWU jazz band, we were "The Primates," and would BLEED to play whatever we had to.

Gary's band once hung a pair of coconuts on Panerio's door labeled "the balls of Conrad Gazzo". Great stuff!

Gary would be a great person to play in this band some time as a representative of that time period. He played in Panerio's bands and then did a Master's with Bill Cole at Western. I first heard him playing lead in the WWU band while in high school. It was an awesome band, I think Dave Keim, Lloyd Spoon, Cathy Cole and Rex Rice were in the trombone section, Gary truly had Conrad's sound and the band was spectacular. Until Bill's death I felt there were two great schools here in Washington.

Gary's father was the band director in Cashmere and as a kid he always would always practice in the biggest room he could, a church or the HS gym. Then in the summer he would play requests for the lady's on the other side of the Wenatchee River. Anyway, thanks for the history lessons and charts.

Jeff Sizer

This is laugh-out-loud great stuff, just what I need for the annotation of the archive. You and all the other people with observations will of course be credited and included.

I would love to interview Gary for the archive. He could fill in plenty of blanks and with different perspective than my Panerio interview. I haven't seen Gary in maybe 15 years.

The annotation is already over 400 pages and I'm not nearly done. It could easily reach 1000 pages or more before I'm finished. Hopefully by Fall I will have everything finished to the best of my ability. At that point I will release what I've written, so people like you can make corrections and additions to your particular years at Central.

BTW, the recording of that UW concert is a part of the archive, including Over the Rainbow.

In the archive I plan a section of the "Six Must-Listen CWU Analog Archive Recordings." I've selected only three for sure thus far, but that UW recording is already one of those three.

What's hard to grasp in this recording is the perspective....

Can you IMAGINE what this was like compared to the other bands who were playing crappy stocks on String Of Pearls, Pennsylvania 6-5000 and closing with Little Brown Jug?

This Panerio chart on Rainbows is one I'd program today. I did find it, but the first trumpet part is lost... unless Gary has it.

N.W

1968_05_01_Panerio_JB1

882b The Cairns Recording (Spring 1968?)

As word spreads about the archive, additional recordings are being uncovered. In December of 2016 Doug Cairns delivered a CD created from a reel to reel tape. Doug believes it was recorded in 1968 or 1969.

Doug Cairns was a 1960s Moawad student at Stevenson High School, and played in Central Band 1 during the Panerio years. I first met Doug in 1971 when he was student teaching at Nathan Hale in Seattle, where I was a junior at the time. He taught at Eisenhower High in Yakima, and other music assignments before settling in as a science teacher. Doug has been a first-call sax man in Yakima for at least 4 decades and counting. I hire Doug as lead alto man for my own bands as often as I can get him.

Clearly this was recorded sometime in the spring of 1968. The Burr Kennewick High School recording (882a) includes all these charts except for Chicago, which is a delightful find. No other recordings of this chart survive from the Panerio years. It was recorded by Buddy Rich in 1967 at the live sessions for the Big Swing Face LP. The Chicago arrangement is sometimes credited to Shorty Rogers, though the surviving copy at Central claims Don Rader. Either way, in 1968 the chart was completely unavailable.

We played this chart at Hale in 1971. I recall our transcription coming from sources at Mt. Hood College in Gresham. CWU Christianson grads Hal Malcom and Larry McVey had arranging students transcribing charts as part of their jazz band arranging classes. Panerio may have gotten a copy from McVey, or had a Central student transcribe it. Our Hale copy could have come from Central. Research continues.

The inclusion of Chicago in the set suggests it may be a few weeks later in late May or early June of 1968. The crowd is extremely enthusiastic and appreciative, with an extended standing ovation of over a minute before the engineers finally fade the applause.

It is possible this recording was made at a different stop on that same lower Yakima Valley tour as 881a. Panerio does thank the audience for the invitation to play, implying it was not a Central home concert.

Doug warned me the recording was not great, but listenable. As we have so little audio from this period I welcome this with open arms! There is "print through" on the original tape and resultant CD near the end. What sounds like Malaguena playing backwards from the other side of the tape makes Panerio's introduction difficult to understand.

As noted above, the Holman charts on Malaguena and Limehouse Blues were spirited away from the Kenton band via very sneaky work by friends of Danny Ward. Danny brought them to Central, as well as the Rich West Side Story. Perhaps this is the original Chicago chart from the same source.

We can infer Central played West Side Story as their featured chart in 68-69, and the John Ward transcription of Channel One Suite in 69-70. Unfortunately no recordings of those two Panerio bands survive. Central legend and lore suggests those two bands were the best of the Panerio tenure.

Moawad would take over the jazz bands from Panerio in the Fall of 1970.

Chicago (arr. Don Rader?) Transcriber unknown.

The Thrill Is Gone (arr. Unknown) Danny Ward- TS

Limehouse Blues (arr. Bill Holman) probably Danny Ward- TS, Doug Cairns- AS, Tom Beebe- Tpt.

Come Rain Or Come Shine (arr. Don Schamber) George Bornekamp- Tpt.

Sweet Georgia Brown (arr. Loren Bollinger)

Malaguena (arr. Bill Holman) Danny Ward- TS

Tenuous Boogaloo (Watermelon Man) (arr. Mike Irons) Probably Mike Irons- TS, Wayne Templeton- Trb, Dane Lund- Guit

M4a's created and full length FLAC retained.

The 1970s

From 1970 through roughly 1976 a large number of incoming freshmen were students who followed Moawad from Nathan Hale High School in Seattle to then CWSC.

An equally impressive batch followed that from Roosevelt High School and the fine program built by Moawad's longtime friend and Dean of Northwest Jazz Education Waldo King. Waldo played lead alto in the first Central jazz band in the Fall of 1947.

Next came the stellar bunch of students from Lake Washington High School in Kirkland.

Of course many other high schools sent students regularly. The community college students continued their music at Central.

John Moawad was a relentless recruiter. A frequent jazz festival adjudicator, he was in regular contact with the best players in the state. Huge was the Central High School Jazz Invitational over Mother's Day weekend. Virtually all the incoming wind and percussion students had performed at the Jazz Invitational, some three or even four years.

Most students had also performed with their concert bands at Wind Fest for multi-years, and maybe State Solo and Ensemble contest too. Central became a logical music extension of high school, especially since so many of their high school directors were loyal Central alums.

Once the vocal jazz choir was established as part of the Invitational, singers were recruited from the matching Choral Fest too. It was quite a pipeline.

I always felt a sense of bitterness from John that the rest of the CWU staff was mostly blind to the fact he was almost solely responsible for recruiting the best kids into CWU music. His recruits spun off into all corners of the department, keeping all the various studios thriving.

If there was a Fall 1970 Jazz Nite or concert, no recording survives. It is possible and likely there was a concert, at least an informal one shortly before winter break. From time to time in his career Moawad would mention to the audience, "this is the 27th quarterly Jazz Nite." If you count back to the Fall of 1970, that concert would be included in his total.

1971_03_10_Moawad_JB1

883c Jazz Band I Winter Jazz Nite 3/10/1971

John Moawad, cond.

Hertz Hall Band Room Recording

Track 17 (Don Piestrup) Geary Thompson- trb, Jim Kelleher?- guit, Unknown- tpt.
Modal Excursion (Dan Haerle)
For Lena And Lennie (Quincy Jones) Doug Cairns- Alto Sax
The Creator (Mike Francis)

This is the first surviving live recording of the Moawad tenure. It is the first archive appearance of For Lena And Lennie, a chart John Moawad got from the Tom Gates reading band in Seattle in the late '60s. This is not the Quincy Jones recorded version, or the Quincy Jones version published many years later. This one is probably arranged by Don Piestrup or one of the other San Francisco arrangers contributing charts to the Piestrup band in those days.

The April 1971 band tour program is attached to this recording as the nearest date.

Radio Shack Concert Mylar 7.5 ips
1/4 Track Stereo
Microphones and recorder unknown
Digitized from Pioneer RT-909, to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5
under Leopard 10.5.8
AIFF and MP3 created

883 Spring Jazz Nite 05/23/1971

Jazz Nights by that name actually began in 1964 under Panerio. Sweecians concerts date to the dawn of the program in 1947, and 1946 with the Collegians. This is the first official Jazz Nite in Central history with a known recording, not to be confused with what would later be called Jazz Nite I, where only the top two ensembles performed.

1971_05_13_Moawad_CB1

883a

See PDF Program 883 John Ward Senior Recital 05/13/1971

Trombone Choir- John Ward, dir.
Bone-A-Fyed (John Ward)
Born 20 Years Too Late (Medley) arr. John Ward

This recital was a landmark. Prior to this, no jazz had ever been allowed in a Central recital. Ward played the heavy-duty classical trombone literature in the first half. The jazz appeared after a brief intermission.

McConnell Auditorium 3 3/4 ips

1/4 Track Stereo

Microphones and recorder unknown

Digitized from Pioneer RT-909, to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8

1971_05_23_Moawad_JB1

883b Spring Jazz Nite 05/23/1971 Band I

John Moawad, cond.

Track 17 (Don Piestrup) Geary Thompson- trb, Terry Ward- TS, Jim Kelleher- guit.

Unknown (4)

The Grass Is Greener (arr. Ralph Mutchler) vocalist unknown

For Lena And Lennie (Quincy Jones) arr. Don Piestrup?

Does It Really Matter (Bruce Hall)

Passacaglia Blue (Greg Metcalf) Greg Metcalf- AS, John Ward- trb.

Puzzled Tonsatz (Bruce Hall)

This is the second surviving live recording of the Moawad tenure. The audience seems completely thunderstruck by the new Professor Moawad. He is so... different... They laugh at the slightest thing, and don't quite get it.

Following the wildly popular and successful Bob Panerio, no doubt it was a difficult transition for Moawad. It is difficult to imagine two more different but equally successful directors.

Moawad inherited some serious talent from the Panerio years. John Ward, the trombonist and composer-arranger from Richland, WA is easily among the finest at both in Central history.

John Ward stories are legendary. He wrote the transcription of the Buddy Rich Channel One Suite, with parts, in a single weekend. (That version was lost for years, but found decades later in the move to McIntyre Hall.) Ward was seen playing Flight of the Bumblebee on trombone, taking off his sandal and moving the slide with his toes!

Central bands under Panerio were remembered by their flag-waiver charts. One year it was the West Side Story band, there was a Malaguena band, and the Channel One band, etc. Unfortunately, very few recordings survive from those days.

Many of these transcriptions were done by Ward, and ended up circulating worldwide on the underground highway. John wrote literally hundreds of excellent transcriptions over the years. They were the only available versions of what we were hearing on the recordings of Buddy Rich, Kenton, Basie, Clarke/Boland etc. He also wrote a huge number of charts for jazz choir and various ensembles.

I could go on and on with Ward stories, and have in my personal performance notes on his charts. Let's keep it short here, and say only that the talents of John Ward as a composer/arranger/trombonist wouldn't be seen again at Central for decades, if ever. These charts and the recordings speak for themselves. Moawad would return to Ward charts regularly for the rest of his tenure.

At this writing in 2012, Ward is a baptist minister in Gardena, CA. He spends most of his time watching over his congregation, but still writes and plays too. Having spent some mandatory time in the military, John was a bit older than most college students.

Bruce Hall came to Central from Nathan Hale High School along with Moawad. Bruce wrote numerous charts at Nathan Hale for Moawad. Does It Really Matter is his first chart as a college freshman. Puzzled Tonsatz he'd written as a high school junior.

Greg Metcalf contributes his first Central composition.

There is serious young writing/playing talent in this band in Greg Metcalf, Bruce Hall, Alan Farlow and more. The future looks strong.



Central Washington State College 9-Pound Ball Combo
Gary Hobbs- Bandleader
Olympic College Jazz Festival, Bremerton, WA - May, 1972

1972_00_00_Moawad_CB1
1242a 9 Lb Ball at the Jazz Gallery- Seattle

Most of this reel was recorded off the FM airwaves. Nine Pound Ball played the "Jazz Gallery" in Seattle Sunday April 29, 1973. KING-FM radio host Jim Wilkie recorded the set for his program "Jazz Til Midnight." It was broadcast 04/30/1973. Apparently I started my recorder after the show was already underway. As I recall, my mother had called me on the phone to let me know it was playing! It's unfortunate Wilkie credited Western instead of Central at the end. Actually, that's typical behavior from Wilkie, who ignores everything that's happening past 10 miles either side of I-5 and Seattle in general.

After that is the tune Song For Buddha, recorded by 8 Pound Ball at some CWSC Jazz Nite in 1972. I got this tape from Gary Hobbs, who could remember no further details at the time. (This was in 1973.) BTW, I'm not responsible for these recording levels, which are generally extremely "hot" but change a lot.

As relatively little is known about this cut at the moment, I saved the full-length FLAC, and created only a full-length m4a.

Waltz 6/8- Title undetermined
Metcalf bari ballad
Unknown
Yesterday (arr. Ray Colburn)
Voiceover by Jim Wilkie
Song For Buddha

Terry Layne- AS, Mike Cooper- TS, Bruce Beckwith- Pno, Greg Metcalf- Bari, Pete Wilson- Tpt, Alan Paxton- tpt, Gary Hobbs- dms. Max Reese- Guit, Chet Dennis- Trb?

FLAC and matching m4a only
Norm's Reel 083a

1971_11_24 and 1971_12_14_Moawad_JB1
889 CWSC Rehearsal Tape Fall 1971
See PDF program 889

Moawad archive tape 889 is among the most confused in the archives. Digitizing began in 2012. The details of most tracks on 889 weren't discovered until 2019 when Pete Wilson's copy of this tape was discovered and digitized. Pete had careful notes with dates and soloists.

Most but not all of 889 was recorded in the band room 11/24/1971 and 12/14/1971. Pete did not copy all the tracks on Moawad's 899. To make things even more convoluted, Moawad apparently used the back side of 899 to record *A Little Trane*, the final chart of a concert set from June 1972 at Central Kitsap that wouldn't fit on one 45-minute side of a 7" tape reel. (Tape 888) *A Little Trane* was appended to the digital versions of 889.

The previously unknown recordings dates have been updated from 1972_00_00 to 1971_11_24 and 1971_12_14_Moawad_JB1 in the "Elkins Files." These Elkins files are the most accurate. Other backups should be replaced with the Elkins files. Mike Elkins was the person in the Brooks Music Library who forwarded all the audio to Media Amp for streaming.

To make a very long series of emails a little more brief-

Central lore says *Lujon* was the middle movement of a John Ward jazz suite. That may be possible but, *Du Velours* is the ballad movement from Ward's *Quarter Break Suite*. Perhaps there is another suite. The other movements may be buried in the archive too, perhaps under various titles. This mysterious suite may have been further inspiration for Greg Metcalf to begin writing his *Executive Suite*, which would be a very important chart for the 72-73 bands.

There are partial PDF's of the John Ward chart *Lujon* too. I know this is Ward because I recognize his manuscript, and his "JEW" signature on every part.

889 continues with the remainder below, filling out the tape.

Part of the tape may be similar end-of-year stuff from 1971, because neither Pete Wilson or Al Paxton recall playing *Lujon*. However it has been 40 years, and maybe they learned some of these very quickly in early June.

A conversation ensues below:

A Little Trane (Herb Phillips)

Flapjacks and Maple Syrup (Kim Richmond)

The Big Sur (Kim Richmond)

Chelsea Bridge (Take 1) (arr. John Ward) John Ward- trb.

Fly-By-Night (Raoul Romero)

Dorian Blue (Don Piestrup)

Under The Loop (Kim Richmond)

Lujon (John Ward)

Flapjacks and Maple Syrup (Take 2) (Kim Richmond)

Chelsea Bridge (Take 2) (arr. John Ward) John Ward- trb.
Acid West (Sturgess)
Unknown (1) (long slow saxophone maybe part of Acid West)
Look To The Sky (arr. Kim Richmond) John Ward- trb.
My Funny Valentine (arr. Kim Richmond) Greg Metcalf- A.S.

Boy, I don't remember doing this. That's definitely Pete so I guess we did play *Dorian Blue* but I don't recall ever performing it in concert.

The sax section was Greg Metcalf, Jere Knudtsen, Mike Cooper, Delmar Mason and Bruce Pirret. Take your pick on the flute solo, but I would guess it was Knudtsen. For the life of me, I can't remember who was playing 3rd trombone that year. (This was later discovered to be Roy Brickman N.W.)

Alan Paxton

On Dec 2, 2012, at 9:59 PM, Norm Wallen wrote:

In the CWSC archives there is a reel to reel labeled "CWSC Stage Band #1 Rehearsal" in Moawad's handwriting.

I can tell you Jazz Nite was 5/16/72, and the gig at Central Kitsap High School was 6/2/72. Both are on separate reels on either side of this one.

This particular rehearsal recording was done on used tape, apparently recording over some sections of an unknown concert recording from 1971. It's a confused mess.

Tunes on this tape include
Flapjacks and Maple Syrup
The Big Sur
Chelsea Bridge
Dorian Blue

Another I think is Under The Loop

After that is stuff left over from being taped over. There's part of 25 or 6 to 4 (which may be the year before, and others I can't identify thus far.)

Who else was in this band? Of course I was still at Hale at the time and only heard your 71-72 band twice, once in rehearsal at CWSC and at Central Kitsap.
N.W.

Geez, Norm, you've got me really wracking my brain so I had to go searching through some memorabilia to find some answers for you. I've attached some scans that will help clear some things up.

In November of 1971 we did the first noon concert in the SUB pit.

The first Jazz Nite was held in McConnell on March 5, 1972.

The roster of the band as shown on the attached program

Trumpets: Pete Wilson, Al Paxton, Brad Bell, Dave Brown, Brent Irwin

Trombones: John Ward, Geary Thompson, Rich Tadaki, Chet Dennis, Neal Tripp

French Horn: Bruce Brummet

Saxophones: Greg Metcalf, Jere Knudtsen, Mike Cooper, Delmar Masson, Bruce Pirret

Piano: Bruce Beckwith

Guitar: Al Smith

Bass: John Giuliani

Drums: Gary Hobbs

Percussion: Jim DeLong, Bob Doyle

A.P.

On Dec 3, 2012, at 11:18 AM, Norm Wallen wrote:

This does help! I'll add these names to the documentation.

I'm still confused about the timeline. Like I said, this Dorian Blue cut is archive tape 889, with 888 being spring jazz nite '72 and tape 890 @ Kitsap June '72.

However, the Kitsap set was so long, the last tune Little Trane was recorded over the beginning section of this tape 889.

Moawad was very careful to store these reels by the date they were recorded, which I maintained quite carefully in assigning these archive numbers. The 889 tape box does say 1971-1972.

When I was learning Chelsea Bridge the following year, I went over to his apartment and got all the available versions Moawad had of John Ward blowing his tune. My personal files say one version was from Fall quarter 1971, and that version is on 889. There is another version of Chelsea Moawad identified as a rehearsal recording Spring 1972, which is also on this tape.

I'm guessing you guys made a rehearsal recording of Dorian Blue, Chelsea Bridge, The Big Sur, Flapjacks and Under the Loop sometime between Thanksgiving and Christmas of 1971. Of those charts, only Chelsea and Flapjacks were kept, and were recorded in the band room again in the spring of 1972.

I assume those were the charts you played at Jazz Nite in the Fall of 1971. There is no surviving recording of Fall Jazz Nite 1971. Maybe Moawad made the rehearsal recording because nobody taped jazz nite, or maybe there was no fall jazz nite your freshman year...

That brings up another interesting question for your memory banks... There are no recordings from calendar year 1970 at all. In other words, there wasn't a jazz nite in

fall of '70. That isn't a surprise, as Moawad was just "learning the ropes" in his new CWSC gig.

There was a Jazz Nite in Winter '71, and again Spring of '71. In fact, there are no Fall Jazz Nite recordings until 1973. Is it possible Fall Jazz Nites didn't begin until 1973??

How about a few more names on this Dorian Blue recording. Pete was playing lead. Al is in there, maybe Dave Brown and Brent Irwin?

John Ward on lead bone. Geary Thompson Neil Tripp, Rich Tadaki???

Hobbs, Bruce Beckwith, John Giuliani and Max Reese?

Sorry to go on and on about this trivia, but it is for the official archive, and if we can't get it right, who will? As a high schooler at the time, I'm not much help until Fall of '72.

N.W.

Great to hear all that's going on with the archiving of memories Norm - I too, had no recollection of playing Dorian Blue at Central, but after listening to it a couple of times... dim memories do arrive! I must say, that's an oh-so-tasty solo by me!! (ickkkk!!) Sounds like I'm kind of playing in a state of semi consciousness after trying for the double C in the first chorus :-)

Pete Wilson

1972_03_05_Moawad_CB1

884b 8 lb Ball Jazz Nite 03/05/1972

Summer Stoned (Pete Wilson)

Four On Three

Gretchen

Song For Buddha (Gary Hobbs)

8 lb Ball was an octet fronted by drummer Gary Hobbs.

Status: Digitized and MP3s made

1972_03_05_Moawad_JB1

885 Winter Jazz Nite 03/05/1972 Stage Band I

Executive Suite (Version 1) (Greg Metcalf) Metcalf AS, John Ward- Trb, Pete Wilson- Tpt, Gary Hobbs- Dms

Du Velours (John Ward) John Ward-Trb, Greg Metcalf- AS, Bruce Beckwith- Pno

Bon Homme Richard (Ken Hanna) Geary Thompson- Trb

Under The Loop (Kim Richmond) Brad Bell- Tpt, Chet Dennis- Trb
A Little Minor Booze (Willie Maiden) Greg Metcalf- AS Brad Bell- Tpt
Malaga (Bill Holman) Jere Knudtsen- AS, Brad Bell- Tpt
A Little Trane (Herb Phillips) Dave Brown- Tpt, Geary Thompson- Trb, Brent Irwin-
Tpt, John Ward- Trb, Greg Metcalf- AS, Gary Hobbs- Dms Chet Dennis- Trb, Delmar
Mason- TS, Mike Cooper- TS

Surprisingly, *Du Velours* is the first John Ward original big band chart surviving to the archives. Rumors persisted for years it was the ballad movement of a John Ward jazz band suite that didn't survive. Those rumors were unconfirmed until 2017, when Band 1 sight-read the *Quarter Break Suite*, which is a joint project of Ken Masters and John Ward rather hidden in the newly constructed CWU database. The ballad movement from the suite was expanded into this stand-alone ballad *Du Velours*.

This concert includes the first recording of *Executive Suite* by Greg Metcalf, the talented young sax and woodwind man from Pasco, WA. For the impending 72-73 school year Greg would add new material to his suite, most notably an extended saxophone soli.

The chart on this recording became known as Version I. With updates completed (and parts in ink) the distinctions between versions were dropped with the new version replacing all others.

In terms of a single all-encompassing student-composed chart, *Executive Suite* has no equal in CWU history. With recordings approaching 20 minutes, it was the cornerstone of the 72-73 band taking Central onto the national jazz spotlight.

Greg wrote numerous other charts for the Central program, and enjoyed a long successful career of published charts, teaching band to young musicians and playing professionally. He was a staple of the Jazz in the Valley All-Star Band and loyal CWU alumnus.

In 2002 I asked Greg if he would allow my Pierce College band to attempt his chart. Greg sent me his original manuscript full score and parts in exchange for my entering the huge piece into Finale for potential publication.

We lost Greg to cancer. In 2014 I combined his *Executive Suite* introduction with the coda to create a short Metcalf tribute we performed with the Jazz in the Valley All-Star Big Band. It makes for quite an opener! That version does survive to the CWU files as JZ-2020.

In Spring 2017 with Chris Bruya on sabbatical, Band 1 played the entire updated *Executive Suite*, perhaps for the first time ever at CWU. I don't believe the full suite was ever performed on campus, only off campus. I suppose the "Version 1" could be easily reconstructed from the full suite, but why not perform the entire finished work?

Bon Homme Richard, *Minor Booze*, and *Malaga* are the first Stan Kenton Creative World publications to reach the Central files.

Talk about a chop-busting set! *Executive*, *Malaga* and *A Little Trane* programmed together? The others are brutal too, especially for brass and trombones in particular.

The Spring Tour program is attached here as the nearest date.

The tune *Bon Homme Richard* was written by Hanna to feature Kenton lead trombonist Dick (Richard) Shearer, not in direct reference to the ship captained by John Paul Jones in the Revolutionary War. The chart is very close to another (and maybe better) chart in the files by Kim Richmond entitled *Look to the Sky*. See 889.

1972_03_05_Moawad_JB3

884a Jazz Nite 03/05/1972 Jazz Rock Ensemble

Track 17 (Don Piestrup)

Soul Mama Mary (Rick Davis)

Song For My Father (Horace Silver arr. Ray Colborne)

Son of Mr. Green Genes (Frank Zappa arr. Alan Farlow)

The Spirit Is Willing (Sammy Nestico)

Taking A Chance On Love (arr. Lennie Niehaus)

Apollo 9 (Rick Davis)

Ray Colburn was a Panerio-era bass player. Son Of Mr. Green Genes is the first recorded college arrangement by Al Farlow.

Status: Digitized and MP3s made

1972_05_16_Moawad_JB1

886 Stage Band Concert 05/16/1972

Digitized and MP3s

Executive Suite (Greg Metcalf)

Du Velours (John Ward) John Ward- trb, Pete Wilson- tpt, Gary Hobbs- dms, Greg Metcalf- AS

A Little Trane (Herb Phillips)

I have attached the 1972 Olympic Jazz Festival program to this archive number as it is the nearest concert recording to the festival. There is no surviving Central recording from the 1972 Olympic Jazz Festival, which is unusual.

Moawad wrote "Stage Band Concert" on the tape box. It was a Tuesday evening a couple days after the 1972 Olympic College Festival. It is unclear when this concert was added to the calendar, but it is also unusual because Jazz Nite was five days later. I believe this was the set performed at Olympic. Maybe this really is the Olympic recording with the wrong date attached.

As mentioned elsewhere in this archive, there were some raised eyebrows in the audience when WWU beat out Central at the contest, and won the right to go to the American Collegiate Jazz Festival at the Kennedy Center in WA DC.

In accepting the invitation for Western, director Bill Cole told the audience "nobody is more surprised than we are to win this award."

I was a senior at Nathan Hale HS at that '72 Olympic festival. I couldn't help but think back to the 1970 festival where our Hale band directed by Moawad would not win his final festival as a high school director a few weeks after winning the Grand Sweepstakes at Reno. That nearly caused a riot.

Moawad had his share of both friends and enemies.

The blow in 1972 was softened when 8-Pound Ball, the CWU combo fronted by drummer Gary Hobbs was selected as the combo to go to the Kennedy Center.

In 1973 Central would come back to Olympic and win the right to fly to Chicago. The Olympic festival folded after 1974, and Moawad absorbed the date officially in 1976 for the CWU Jazz Invitational that now bears his name. Details are elsewhere here.

887 Jazz Nite Two 05/21/1972

Band 1 and Band 2 and 8 lb Ball and American Rhythm Jazz Band

This is the second Jazz Nite in Moawad history, not to be confused with what would be called Jazz Nite II, where only second and third ensembles performed.

AIFF except 9 lb also MP3s

Two photos of 8 Pound Ball are attached here, though they were shot at Olympic College a couple weeks earlier. Something is wrong here, as 8-lb included trombonist John Ward, so this must be 9-lb the following year.

887 02 shows the horn section- Mike Cooper, Terry Layne, Alan Paxton, Pete Wilson and Greg Metcalf.

887 01 includes Max Reese and Gary Hobbs.

1972_05_21_Moawad_CB1

887b 5/21/1972

8 lb Ball

Maiden Voyage (Herbie Hancock) arr. John Ward

C Jam Blues

Unknown (ballad-then fast)

Unknown (blues rock)

Unknown (latin)

Unknown (ballad 1)

For the next school year the Gary Hobbs 8 lb Ball octet became a 9 lb Ball nine-tette.

1972_05_21_Moawad_JB1

887c Jazz Nite Two 05/21/1972 Band I

Executive Suite (Greg Metcalf)

Acid West (Sturgess)

Chelsea Bridge (arr. John Ward) John Ward- trb.

The Big Sur (Kim Richmond)

A Little Minor Booze (Willie Maiden)

Malaga (Bill Holman)

Du Velours (John Ward) John Ward- trb.

A Little Trane (Herb Phillips)

MP3s Extracted

1972_05_21_Moawad_JB2

887a Jazz Nite Two 05/21/1972 Band II

Unknown (waltz)

When You Walk Away (Grigg/Wright)

Song For My Father (arr. Ray Colborne)

A Hatful of Blues (Don Sebesky)

Out of more than 3100 recordings spanning 35 years I was able to identify the titles for all the big band recordings but 30 or so. That is fortunate, considering there was written documentation in terms of concert programs for virtually none of the recordings.

I'd say half the recordings were full concert, including Moawad introducing the tunes, arrangers and soloists. Moawad himself rarely kept notes on the recordings themselves. (You can listen to the full-length recordings on the associated FLAC files, from which the m4a's were created.)

It was possible to compare the sets on different concerts within the same relative timeframe. Identified charts on one recording served to identify unknown charts elsewhere. Moawad would return to favorite charts too, sometimes years later. Identified recordings from the '90s gleaned titles for unidentified recordings from the '70s.

In the winter of 2015 I began scanning a few pages of elderly charts from the stacks to PDF in hopes of identifying various early recordings. These PDF's will be attached to the titles in the database.

Based on the file number I focused on what appeared to be early charts unknown to me. I was delighted to locate many of the charts from the Panerio period. This included several in the hand of Panerio himself, as well as sketches and full scores from Pat Thompson and others. Some of these manuscripts and copies literally crumble in your hands from age and acid-based paper.

Some titles were well-hidden, I suppose to deflect copyright concerns. This Could Be The Start Of Something Big became Something Grand. Somewhere Over The Rainbow became simply Rainbow. Similarly, My Funny Valentine was Valentine, etc. There are numerous other examples.

In the '60s and early '70s there was a composer/arranger named Bob Eberhart who sold many charts he'd transcribed from various recordings. Apparently he believed by changing the titles slightly, he was immune from copyright infringement. The Buddy Rich/Bill Potts tune Big Swing Face, became Big Schving Face.

Eberhart transcriptions were everywhere, simply because so little quality music was published anywhere. None of the things we heard on the Buddy Rich recordings were available, except from Eberhart.

According to urban legend Bob Eberhart did jail time for his business practices.

In 1970 or so Stan Kenton began selling nearly everything he was recording on this Creative World record label through his Creative World publishing arm. This represented a godsend, including all the Hank Levy charts in the CWU files, and others including Bill Holman's Malaga, and many more.

Remember, there was no CWU budget for jazz band music. Moawad bought these charts with his own personal money, which is why so many charts in the library

are stamped with his name. Ultimately before his passing he did donate all these charts to CWU.

A Hatful of Blues was identified only because it was one of those charts unknown to me that I scanned to PDF.

It was a mind-numbing opposite problem with charts like like Take The 'A' Train. CWU has at least 16 different arrangements of the tune. This includes slight title variants Takin' The A Stuff, and Catch The Rebop Train.

Sorting out the various arrangers was possible only through consulting the PDF's I scanned.

Huge Personal Aside:

There was no information at all on this reel, no program for any groups. The second tune When You Walk Away remained unidentified for more than two years. I knew I'd played this chart before. Finally after 24 months of subliminal nagging, the title suddenly came to me from nowhere. Sure enough, I'd played it in high school 43 years earlier!

We worked on it for literally only a week and performed it once at one concert. My high school band director Frank Minear brought me from Seattle to Ellensburg in the winter so I could catch up with former Nathan Hale bandmates Pete Wilson, Mike Cooper and Al Paxton, and to tell Moawad I'd decided to come to Central.

While I was twisting Al Paxton's arm to be his roommate in Sparks Hall for the coming Fall, Frank Minear was raiding John Moawad's office for charts. Frank got a stack of charts including When You Walk Away, and I had a roommate.

I also got to sit in with Central Band I that day. John Ward freed up a chair so I sat to his immediate left for the entire rehearsal. He'd stop playing and say "you do this section" for a phrase or so in every chart. It was my first experience playing lead at Central, and quite an experience to play along with John Ward.

We blew a number of Kim Richmond charts I'd never seen before including Under The Loop and Look To The Sky. Ward suggested we try the Willie Maiden chart A Little Minor Booze, which we were playing at Hale at the time. I ended up playing most of the chart while he sat.

Apparently there was method to this madness. I didn't realize it at the time, but the entire Central Band I trombone section was graduating. Ward had been teaching trombone lessons to the remaining underclass of Central trombone players. He and Moawad were very worried about the trombone talent for the following year.

Moawad told me a couple years later that my entirely unexpected "audition" that day with John Ward had been a success. Ward had told Moawad "this incoming freshman kid will be your lead bone man in the Fall." Apparently that recommendation

from Ward was all Moawad needed. That's where I ended up in the Fall, the three years after that, and a year of grad school too.

I was fortunate to be standing in the right place at the right time when there was a shortage of good trombone players. It certainly helped I was a known quantity.

Moawad himself had auditioned me as a 9th grader in junior high. He was hurting for trombone players in his top band of three at Nathan Hale back then too. I was fortunate to make the top band my first year of high school, which was '69-'70. Moawad would leave for Central after that school year.

I was lucky there were no really good trombone players coming up in my exact age group all the way from junior high through college. If I'd been a couple years older or younger my life would be quite different today. I came up in the middle of a weak spot trombone-wise. I'd have been a shark wrestler, or underwater basket weaver instead of a musician and music teacher.

Anyway, Frank Minear had When You Walk Away in that stack of Moawad charts. I had a roommate, and passed an audition I didn't even know I was taking!

Frank would leave Hale that June and go on the road with Stan Kenton. Years later we would teach together for the Tumwater schools. He would play lead trumpet in my Pierce College band, and become a very good friend.

In an extremely spooky coincidence, my elementary band and orchestra teacher Garnett Kayala, my high school band director Frank Minear, and my college band director Bert Christianson would all die the same week. Their three obituaries appeared in the Seattle Times on the same day, in the same column.

1972_06_02_Moawad_JB1

888 CWSC @ Central Kitsap HS w Nathan Hale 6/2/1972

Flapjacks and Maple Syrup (Kim Richmond) Mike Cooper- TS, Chet Dennis- Trb
Chelsea Bridge (arr. John Ward) John Ward- Trb, Brent Irwin- Tpt, Bruce Beckwith- Pno
Malaga (Bill Holman) Chet Dennis- Trb, Jere Knudtsen- Sax, Alan Paxton- Tpt, Gary
Hobbs- Dms

Executive Suite (Greg Metcalf) Greg Metcalf- AS, John Ward- Trb, Pete Wilson- Tpt.

Du Velours (John Ward) John Ward- Trb, Greg Metcalf- AS, Gary Hobbs- Dms

A Little Trane (Herb Phillips) Dave Brown- Tpt, Mike Burch- Trb, Brent Irwin- Tpt, John
Ward- Trb, Rich Tadaki- Trb, Bruce Pirrett- BS, Jere Knudtsen- Alto, Al Paxton- Tpt, Al
Smith- Guit, Neal Tripp- Tuba, Bruce Beckwith- Pno, John Ward- Trb trades 4's with
Mike Burch- Trb, Trumpet Section trades fours: Brent Irwin, Brad Bell, Dave Brown, Al
Paxton, and Pete Wilson. Then Greg Metcalf, Gary Hobbs, Chet Dennis, Mike Cooper
and Del Mason trade fours.

CWSC Digitized. Last track is from 889
AIFF- MP3's extracted

I don't recall how the concert came to be, but I was a senior in the Nathan Hale High School Jazz Ensemble from Seattle, who shared this concert with Central Kitsap High and CWSC. I believe Tom Beebe was the band director at CK at the time. Tom had played trumpet in the CWSC Panerio bands. Years later Tom's daughter Jacque Williams (Beebe) would sing for Moawad in VJ 1, and teach for a long time too.

The Hale band was very excited about this concert, because it was our first opportunity to hear the Hale graduates who had moved on to Central from our '71 band. This included Pete Wilson playing lead trumpet as a freshman, tenor player "Iron Man" Mike Cooper, trumpeter Alan Paxton, and guys from the '70 band too. I was the only Hale kid left who had played in Moawad's top 1970 Hale band. I was looking forward to seeing him too. (Moawad: Son, I'm expecting to see you in the Fall. Wallen: I'm rooming with Al Paxton. Moawad: Have him play records for you. Wallen: I'm bringing my stereo and miles of blank tape.)

I don't know if I ever heard Pete Wilson play lead any better than this concert. Pete didn't play much lead after this. The next year '69 Hale grad Dennis Haldane would arrive at Central to assume most of the lead duties for a few years. Pete certainly did the job here, with G's, A's and more. We all were very impressed with how far his playing had come in only a year.

Executive Suite, Malaga, and A Little Trane in the same set? Moawad, are you kidding? A brutal set for the brass. John Ward had three very demanding ballad features. I can't recall anything quite like that happening in Central history

Unfortunately for me, this was the only time I got to hear John Ward play a concert in person. Fortunately John had two feature ballads, and the ballad movement of Executive Suite too. He absolutely and completely destroyed me. Never heard anything like it. What a sound. What a player! Quite possibly the best trombonist in Central history. If any ears ever rivaled Panerio at Central, it might be John Ward. Ward stories are legend. But not to be told here. More later.

889b1 Fall 1972 Marching Band Photo CWU Football 1972 07.jpg

These photos are off topic, but are exceeding rare shots of Christianson in his 25th year, and Moawad conducting the CWSC Marching Band in his 3rd year, the Fall of 1972.

Moawad was assistant director of bands. He also directed two of the three jazz bands, with a grad assistant typically doing band 3 and also band 2 on occasion. Winter and Spring he conducted the concert band and the basketball pep band too.

History of Jazz was the largest class on campus, with enrollment typically 300-350. This represented 70 full time student "FTEs" for the department and a lot of money.

He also directed the percussion ensemble, and taught all percussion lessons. In 1972 he would add jazz choir to that load, and jazz choir 2 after that.

In those days nobody did official recruiting for the music department. The department survived with whomever applied. John was a relentless recruiter at the various jazz festivals he judged, bringing a nonstop supply of the best trumpet, trombone, saxophone, drumming and rhythm section talent to Central. He recruited vocal talent too. Those talented players spun off to all corners of the department.

I always detected some bitterness from John that so few music faculty were willing to admit or acknowledge the role jazz played in recruiting and the general health of the department.

The band in this photo is 100+ players. The lens couldn't capture the entire band. Moawad was seeing at least 500 students daily his entire tenure.

Today the department of music is at least 4 times larger than in 1972. We have a professor of percussion, an assistant director of bands, a director of jazz studies who does the jazz bands, and a director of the vocal jazz choirs, a musicologist teaching history of jazz, and a person overseeing recruiting.

Moawad didn't live to see all six of these people it took to "replace him." He did live to see four of them. John came out of retirement to oversee student teachers. He took joy in reminding us "it took 4 guys to replace me, and I'm still working part time."

Of course it isn't nearly that simple. These new professors took over various aspects of Moawad's assignment, but have numerous other duties making all of them very busy people.

One thing remains clear. CWU has seen an increase of only 3 tenured professors since I graduated 40 years ago and the program is multi-times more massive. Central has always done more with less.

Perhaps the best example is in jazz, where the entire program of 3 bands, 2 choirs, and at least 4 combos represents a combined total of 1.5 faculty FTE for three professors.

The University of Southern California (USC) has a similar sized jazz program with a jazz staff of 40. (Yes, a jazz staff of 40.) Chris Bruya's CWU Band I eliminated Bob Mintzer's USC Band I for the right to perform at the Monterrey Jazz Festival in 2015.

Of course Bruya is a CWU Moawad student.

889b2 CWSC Marching 2

This photo is the same marching show under the direction of A Bert Christianson.

At the time as a student I didn't think much of it, but every football game the football coach would come to the edge of the bleachers to shake hands with Christianson, and thank him for coming to every game.

Only now do I realize how unusual this was. The football coach and Director of Bands friends? Yes, this happened at small schools like CWSC. Obviously having a huge raucous band cheering the team is important to the football coach. What did Christianson and music get from this? Chris told me in 1976.

Chris was a big physical education advocate when it came to keeping the sports team looking sharp in uniform. If Christianson was a strong external advocate for sports, then sports returned the favor. Whatever the football and basketball team got in terms of new uniforms and equipment upgrades, the sports people insisted the band program got the same amount in cash for "new uniforms."

This is why it was the responsibility of the assistant director of bands (Moawad) to conduct the basketball band at every home game.

Obviously a football uniform might last two seasons, but a band uniform would last 20. Christianson did allocate part of the money for additional uniforms and uniform repairs, with another portion dedicated to a departmental fund so all the band uniforms could be entirely replaced every 25 years. The vast bulk annually repaired the school instruments, purchased occasional new instruments, and funded instrumental music touring.

Christianson was a very good instrument repairman. At the end of this 1972 season the plastic sousaphones were put away until the next marching season. In the Fall on 1973 one of the sousaphones was clogged so no air went through at all.

Chris ran a snake though and dislodged an 11-ounce Lucky Lager beer bottle. Yes, the the last game of the '72 football season we had determined an entire 24-bottle case of "Lucky Stubbies" fit inside a single sousaphone, which Dave Minear marched up from Hertz Hall to the football stadium for the brass section to enjoy during the game. Apparently we only managed to drink 23 of them.

1973_00_00_Moawad_CB1

896 9 lb Ball Portland Feb 1973 or 1974?

Heart To Heart (Jorgen Kruse arr. Chris Menzell)

Unknown (Hobbs) Fast Rock

Punkinhead (Terry Layne)

Unknown Fast Rock

Gary Hobbs- dms, Terry Layne- AS, Alan Paxton- tpt, Pete Wilson- tpt, Jere Knudtsen- bari, Jim Miller- bass, Max Reese- guit, Bruce Beckwith- pno, Mike Cooper- TS

Radio Shack Tape?
AIFF Only

1973_01_13_Moawad_JB1
890 CWSC at KM Festival Seattle Opera House 01/13/1973

Big Mama Louise (Kim Richmond) Dave Brown- tpt, Greg Metcalf- TS,
Mayo (Kim Richmond)
Days of Wine and Roses (trans. Greg Metcalf)
White Tornado (Kim Richmond)

I can't recall exactly, but I'd guess Greg Metcalf hadn't completed the updated version of Executive Suite at this point in January. Maybe he had, and it wasn't performance-ready. Also, the suite would have taken the majority if not all of the available stage time.

In 1973 Hal Sherman organized the first Northwest Collegiate Big Band Jazz Festival on the second Saturday of January in the Seattle Opera House. Hal's Kent Meridian High School Jazz Band also performed. In subsequent years, the KM Band would close the show backing a big-name pro jazz artist.

Exactly how it came about is unclear, but the KM principal's son was the drummer in Hal's top jazz band. (He went on to North Texas.)

Hal realized the college directors were all anxious for some kind of classy noncompetitive jazz festival. There was the Olympic Jazz Festival contest in the spring, and later the informal UW Collegiate Festival in May. There was no major event earlier in the college school year.

The Opera House was a perfect and classy place for a Winter college festival. There was virtually no budget for Hal Sherman to organize the first festival. It was a huge gamble of KM Band Parent money.

The directors brought their bands for free, just for the opportunity to play. I think tickets for the first one were \$3. Everybody was amazed when it was standing room only. After expenses Hal still cleared \$10,000.

For 1974 Hal added a big name guest artist with his band. The college bands still came for free, plus KM sold LP records of the festival too, and raised prices. Hal cleared even more money. By the time I student-taught for Hal in 1975 he had his own full time secretary running everything surrounding his massive program from his office. Not a student secretary, a real Kent Schools secretary, who had student assistants!

“Opera House money” allowed Hal to commission John Ward and others to write literally hundreds of chart transcriptions, many of which we still perform today. That money bought the score paper, vellum music paper, ink, the duplicating machines, and all manner of equipment and instruments for the KM program.

Central did not attend the 1974 KM Festival because the band played the Portland Civic Auditorium that night. (see 895b)

By the 1975 third year, the college directors demanded travel expenses for their bands. Hal fought, but finally agreed. He still made more money than ever before. Not sure about other directors, but by that point Moawad wanted a percentage of the profits for year 4. I don't think Hal agreed to that. Central continued to attend through festival five in 1977. If CWU attended after 1977 no recordings survive to the archive. Hal Sherman continued to do the festival until his retirement in 1986. The festival continued at the Opera House for a total of at least 20 years. It is unclear if the festival used the same college format after 1977.

In a CWU concert in March of 1986 and again in 1987, Moawad does mention Central performed at the KM festival. No recordings survive.

It is unclear why Moawad and CWU apparently stopped participating from 1978 through 1985. Travel over the pass in early January is problematic. The early January date is a few days after the start of Winter quarter, with little time to prepare after the holiday break. Sherman was making huge amounts of money, with the colleges receiving travel money at best.

In 1978 Moawad took the CWU Jazz Choir to NAJE Dallas that week, and was unavailable to attend the Opera House gig with the band. The KM Festival was the same weekend as the NAJE convention every year. Perhaps Hal changed the format to exclude the colleges.

Things were changing from a legal perspective too, especially when Hal was making enough money to attract the attention of auditors. Though the festival was officially organized by the KM Band Parents, performers were state-sponsored public institutions. This money was in a very cloudy area in terms of state law. Were the Band Parents a non-profit corporation? If so, why the profit? Were they paying taxes on this profit if they weren't non-profit?

Was the festival paying performance mechanicals to copyright owners of the music? What about mechanicals to record and sell the albums? Maybe that is why no recordings survived to the archive. Hal was forced to stop recording.

Once Hal retired and the festival run by his successor, Moawad returned to the festival in 1986? Maybe Hal's successor was more willing to share the wealth. Pure speculation on my part.

The first festival program is attached to this archive number.

Status: Digitized AIFF Only

1973_02_17_Moawad_JB1

891 CWSC Jazz Band I @ Northwest MENC Jazz Nite

Portland Civic Auditorium 02/17/1973 with Urbie Green

You'll Never Know (Kim Richmond)

Executive Suite (Greg Metcalf)

Unknown Urbie 1

Slidework In A-Flat

Unknown Urbie Waltz

Unknown Urbie Rock

The Green Bee (arr. Tommy Newsom)

There is an LP record of this gig. This was digitized from the original 1/4 inch half track reel master Crest Records used for the pressing.

Moawad had directed his Nathan Hale High School jazz band at Northwest MENC before, but this was his first appearance with a Central band as a conductor.

Actually, this can only be described as one of those "gigs from Hell." Somehow CWU was selected as the backup band for the trombonist Urbie Green. He was an excellent player, and one of my main inspirations as a young trombonist. At the time, sorta like Don Ellis, Urbie used electronic "stuff" like the Octophonic Sound Splitter, which doubled the notes of his trombone down in the tuba range. He also played a specially built green colored horn called the Green Monster. (Urbie Green,... get it??)

Anyway, we got his charts a couple days ahead of time and had them fairly well learned I suppose. I can't recall some of the titles, nor can anybody else, there was no program, and no titles on the album either. I believe most of the set was arranged by Tommy Newsom. It is likely the titles could be gleaned by studying various Urbie Green recordings of the period.

Not that anybody is motivated to do that. This was one really ugly gig, easily the worst of my entire tenure, and possible among the most awful Band 1 concerts in CWU history.

Unfortunately the weather was unbelievably bad, with snow alternating with lots of freezing rain. We had to travel from E'burg to Portland over Satus Pass and down the Columbia Gorge. It's a long way, especially with a half inch of ice on the road.

We had a Greyhound bus... No problem... I think that was also the trip we had most of a keg of beer left over from a party the night before that fit in the bus bathroom.

Things were going fine until we reached the Columbia, and the freeway on the Oregon side was closed due to ice. We had no choice but to go down the Washington (HWY 14) side of the river, which is a winding 2-lane highway.

OK, why not... we had lots of beer.

Unfortunately, going around one of those corners made the keg in the bathroom fall over. It was just the right size to slam the door shut and block it so it couldn't be opened.

Panic ensued with no bathroom and all that beer. Eventually we managed to get the bus driver to stop the bus so we could pee, and take the hinges off the bathroom door to get the keg out. (So we could have more beer of course...)

Everybody piled off the bus and promptly fell down, slipping on the ice that was literally like a skating rink. As everybody was peeing, the bus, entirely stopped, with all four wheels locked, began sliding straight sideways off the crown of the road toward the guard rail!

Unperturbed, with the bathroom and beer again available, we eventually limped into Portland very late for our one and only rehearsal with Urbie Green. It was OK, the Portland airport was closed, and Urbie didn't arrive until the concert was already underway with the opening groups.

Our opening tune went pretty well without Urbie. Executive Suite was going great until the coda, when Moawad gave a huge cue and nobody but drummer Gary Hobbs came in. We stumbled to the end of the chart.

Things sorta went downhill from there. Urbie was getting tired toward the end of his set with us. For his last big tune (remember, completely unrehearsed) he told us to "skip all the repeats." OK, fine. No problem. Except sometimes the saxes had 8 bars repeated, and the brass 16 bars written out. The trumpets had 32 bars written out, and the bones had 8 repeated bars we were to repeat 4 times. Actually it was even worse than that.

Good God what a mess! In the space of 90 seconds everybody was on opposite sides of the chart. Of course Moawad had no full score. He was watching the lead alto part. You can hear him yelling out letter numbers, and this was at All-Northwest convention in front of teachers from 6 western states!

I don't remember the drive home, but it was really late when we got back to E'burg.

This beautiful LP record of the concert still haunts us. Unfortunately it doesn't list the titles, and I can't remember any of the names of these tunes except Executive Suite. Somebody get out your old record and help fill in this blank in the archive.

Bad as it the concert and recording is, it's a great example of just about everything that could possibly go wrong on a gig, and none of it was our fault...

N.W.

4/4/2012

On Apr 5, 2012, at 10:58 AM, Alan Paxton wrote:

Funny how some of those band trips start to blend together and I think we've all worked especially hard to put this one out to pasture! The bus almost sliding off the cliff happened on the way back after a night of freezing rain hit Portland. Pete's recollection about that is pretty good. I think the conga drum getting stuck happened on a later trip because I remember Bobby Panerio climbing out the window into the bathroom to fix the problem. He wasn't on the band yet in early 1973.

We did stay overnight and were put up by locals. Pete, Mike and I stayed at Steve Mostovoy's house and had a different adventure after the gig but that's another story :)

As far as the album goes I don't remember the name of the tune we opened with. Urbie Green's charts are also a blur but I do recognize Slidework in A-Flat and the Green Hornet.

On Apr 5, 2012, at 10:29 AM, Gary Hobbs wrote:

I think Pete is right about the conga drum in the head. Reading Pete's account I also remember the bus being stuck with the cliff on the right side which is confusing since I've always thought we were on the way to Portland when we got stuck. I've added TT Layne to Cc. He may have some memories of the gig and the bus follies.
Gary Hobbs

Date: Thu, 5 Apr 2012 17:12:16 +0000

OK Norm, I pulled mine out (I've always remembered the awfullness of our performance and have only listened to it maybe three times in the last 39 years) I'm not sure of any titles although for some reason "White Tornado" came to mind... however, you've got beer on the brain and I think you've mixed up some important details.... firstly, I have no memory of any of your beer in the bathroom details... I clearly remember it being a conga we put in there to make more room and it fell over and jammed the door.

Secondly - as for the ice and almost dying as it slid towards the river - we were definitely on the way home the next day when that happened... I'm absolutely certain we were eastbound... the right side of the bus was 'downhill' towards the side of the road - and I don't remember a guard rail... just trees and the Columbia, WAY down below! I do remember how it was nearly impossible even to stand on the road and the driver had a bunch of us try and push the bus to get it moving but for each foot forward we went about 6" towards the river! I also remember the driver being absolutely livid as he was lying down putting on chains to get around the corner and some asshole came around the bus from behind at a pretty good clip slipping and sliding and in the

driver's mind almost running over his legs! Thirdly, I clearly remember Terry Layne sitting in the bus the whole time and half of us thinking he was crazy because we were pretty sure it was going over the edge!

P.W.

On Apr 5, 2012, at 12:15 AM, Gary Hobbs wrote:

Good memory Norm. Every time I drive on hwy 14 in the Gorge I remember the slide for life.

The main thing I remember in the "lost times" on the Urbie tune was Max screaming "where the f**k are we", about 5 times and Moawad screaming out rehearsal letters. I think some of that actually can be heard on the recording. I never had a copy for some reason.

GH

Gary-

I do recall you having a ritual burning and/or destruction of your copy of the Urbie Green LP. I know it was a frisbee for a while before it was ritually melted beyond recognition.

N.W.

Oh ya.....and then I remember something about goats screaming and those two naked midgets, little people, wearing football helmets and riding down Water St on their unicycles as the rodeo clowns cried out "it's not fair, it's not fair" and then rode their llamas downtown and lit Goofy's on fire. No wait.....never mind.

Juan De Fuca

I think Pete is right about the conga drum in the head. Reading Pete's account I also remember the bus being stuck with the cliff on the right side which is confusing since I've always thought we were on the way to Portland when we got stuck. I've added TT Layne to Cc. He may have some memories of the gig and the bus follies.

GH

OMG - I can remember now why it's only been 3 times in the last three decades! What a lovely little woodwind intro on Urbie's first tune! ick!! The second tune and the ballad work pretty well (although what a weird little fade out)... and then... holy crap! The last one must be the "Green Hornet"!

P.W.

I have a r to r of a session the night after pappy Hertz's retirement party I think may have some cassettes of 9 lb. one of which was a concert at the civic not MENC for which the weather was rather dicey.

The reason I didn't get off the bus was. Because Hobbs' and I drove that road all the time it was stupid cold and I'd rather go into the gorge in bus instead of under it Hobbs' saved our lives on one trip but Tubman reactions. This was rewarded with a rather large gag of Spanada. I recall this vivid as yesterday. Peace to all of you. I just got vinyl and cassette to digital converters. I'll check. More later TT
Terry Layne

All-

My notes above on that concert stand corrected. I think this proves group memory is better than the memory of any one of us. Yep, conga in the bathroom, probably different trip, and the additional bus fiasco memories, Pete is almost certainly correct on that stuff.

It is easy to get those trips confused, usually because we were so highly lubricated on either beer or Hearty Burgundy (or worse) most of the time.

My how things have changed! Moawad would be fired in a heartbeat for allowing drinking on a bus, and several other felonies today.

I can tell you one thing. The CWU music students today have no concept of partying on the scale that was routine for us. They are far less social, and not nearly as close knit as we were. The CWU bands today probably sound as good as ever, but they do lack a distinctive "personality" compared to the old days. When this concert was recorded CWSC had 80 music majors. Today we have 325!

Each tape I digitize has additional mysteries. I'll have more memory checks for you very soon.

N.W.

Scotch 203 Half Track Stereo
Otari -Flying Cow- Tascam digitization

Photos- These are dark shots, but it was dark on stage. There are no reasonable shots of the band with Urbie Green, but 04 is the sax section Greg Metcalf, Jere Knudtsen, Terry Layne, Mike Cooper, Bruce Pirret. Jerry Bell- perc. Jim Miller- bss, Dave Brown, Pete Wilson, Dennis Haldane, Brent Irwin- tpts
` 08 is Pete Wilson and Greg Metcalf in the Executive Suite dual cadenza. Nick Moore- pno, Gary Hobbs- dms, Max Reese- guit, and others
891 Urbie 2-17-1973 04.jpg
891 Urbie 2-17-1973 08.jpg

918b

This tape was discovered in 2013. I needed an archive number, so chose this one as the above 918 was not digitized. (I suppose the 918a reel represents a 2nd generation analog backup.)

The recording quality of 918b is truly wretched, possibly the worst in the archive. My parents Fran and Jerry Wallen made the recording from the audience on a Craig 5" reel to reel monophonic tape recorder at 3 3/4 IPS, which was the extent of home market portable recorders in those days.

At the risk of repeating myself endlessly in this archive, it is important to understand how difficult it was to make recordings in the days of analog. "Small" portable recorders were the size of suitcases, but heavier. This tiny reel to reel recorder represented a miracle of sorts. I recall my father bought it to record his foreign language classes, not necessarily music. Audio cassettes were just becoming affordable in the home market at this time.

Indeed, the archive numbers do get confused in terms of chronology at this point. By 1978 Moawad had switched to analog audio cassette. Reel to reel tape was still in use for more important recordings, and in the studios.

All remaining concerts after NAJE Dallas in January of 1978 are on cassette.

I remember very little about this concert, or rehearsing these tunes. This may be the only recordings of these charts, otherwise I wouldn't have bothered to archive it.

I had a couple people listen to try and determine what Gary Hobbs and John Moawad are saying, but nobody can understand.

We need more details on this concert! Gary Hobbs' Nine Pound Ball combo opened the set.

1973_04_00_Moawad_JB1

918b- CWSC Jazz Band 1 @ Kent Meridian High School April, 1973

Walkin'

Unknown (1) (Pete Wilson) 9 Lb Ball?

Unknown (2) 9 Lb Ball?

Mini-Tiger (Kim Richmond)

Malaga (Bill Holman)

Max Rees- Guitar

Mini-Tiger was (and still is) the name of Kim Richmond's publishing company. Somewhere between Herb Alpert and the Tijuana Brass and a game show theme, this wretched recording is the only version in the archive.

FLAC and m4a's Completed

1973_05_11_Moawad_JB1
1225c

From the personal files of Norm Wallen (RR 087)
CWSC Band I @ Olympic College Jazz Fest 05/11/1973

Mayo (Kim Richmond) Jere Knudtsen- flt, Greg Metcalf- TS
I Left My Heart In San Francisco (arr. Thad Jones- Trans Greg Metcalf) Joette
Montgomery voc, Dave Brown- tpt.
Executive Suite (Greg Metcalf) Terry Layne- AS, Chet Dennis- trb, Pete Wilson- tpt, Greg
Metcalf- TS, Gary Hobbs- Dms.

This recording is a mess. Moawad's master reel did not survive to the archive. The Olympic engineers botched the recording. There is a lengthy drop out in Mayo, which I edited out.

The poor recording is unfortunate, because it is an energized performance. In addition to winning the right to fly to Chicago to the American Collegiate Jazz Festival, Dennis Haldane was named outstanding instrumentalist of the festival for his lead trumpet playing.

Much of the tape until Executive Suite is mono, with one side of the stereo completely gone. I doubled the remaining track to create "stereo." The loud chord at the end of the trumpet/tenor sax cadenza took the recording back to mono for the drum solo and out to the coda, so I created "stereo" again. Right at the coda, the true stereo returns just in time to hear Dennis Haldane lay waste to the wicked high A at the end of Executive Suite even more impressively than usual.

1973_05_16_Moawad_JB1
892b CWSC Jazz Band I 05/16/1973 (SUB Pit)

Sinful Wicked Lady (Ladd McIntosh) Chet Dennis- trb.
Sojourn (Kim Richmond) Max Rees- guit, Pete Wilson- tpt.
Malaga (Bill Holman) Jere Knudtsen- AS, Alan Paxton- tpt.

AIFF and MP3's completed

There is a surviving tour concert program from the spring of 1973 with the Chamber Band and Jazz Band I. This SUB Pit concert may have been a sort of tune-up for that tour, or a wrap-up.

I have attached that program to this archive number because it is the closest recording to that date. No recordings from this 1973 tour survive to the archive.

If that was this tour, I recall we got back to Ellensburg April 11, because it had snowed nearly 6 inches. That's the latest significant snowfall I can remember in my years in Ellensburg.



Central Washington State College Jazz Choir 1 - Jazz Nite - McConnell Auditorium
May 25, 1975 - John Moawad, Director

Note the three primary microphones, and three solo microphones of the sound system.

1973_05_16_Moawad_VJ1

892 Debut Concert for CWSC Vocal Jazz with Roosevelt High School (Waldo King)
05/16/1973

Roosevelt is AIFF Only. There is a long half-track section of AIFF garbage between Roosevelt and the start of the CWSC Jazz Choir set.

CWSC Jazz Choir

Moanin

Easy Street (arr. Greg Metcalf)

You Go To My Head (arr. Bruce Beckwith)

How High The Moon (arr. Bruce Beckwith)

Bluesette (arr. Bruce Beckwith)

All other arrangements by Bruce Beckwith? Max Rees- Guitar, Beckwith- Pno.

This is the first surviving recording of a Central vocal jazz choir.

This photo is from May 1975, not this Roosevelt concert. Unfortunately I recognize only a few faces.

Back row center is Ted King then Suzy Christianson. Closest to John Moawad is Jeff Palmer and above him Leonard Walworth. Leslie McCorkle and Robin Kulama are near center. The photo provides a sense of how tightly the choirs were packed on the risers.

See 917 CWSC Jazz Choir NAJE Dallas 01/06/1978 for a description of all-important jazz choir early sound systems.

Central was a late arrival to the one-on-a-microphone sound systems with the choir in an arc around stage monitors. There simply wasn't any money. Central purchased a sound system and used it until failed beyond repair. The system in use for

this Roosevelt concert finally failed in late 1982. The new system in December 1983 was the end of Central jazz choirs on risers.

One on a mic sound systems with 16-24 microphones required a lengthy setup and teardown process which limited the ability for the jazz choirs to tour. Touring was brutal wear and tear on the sound system equipment too. By the mid 1980s some high schools and the community colleges did have systems, so touring was more feasible.

I didn't consider the music department political ramifications of creating the Jazz Choir at the time.

Barbara Brummett had directed the Central Swingers for several years prior to Moawad's arrival. This was a "show choir," a group with canes, costumes, and straw hats performing light Broadway tunes and perhaps barbershop. Somewhere in between a choir and musical theater, this was as far from "serious choral music" as the music department was willing to move.

Five years into the Moawad tenure it was obvious the jazz program was bringing in the majority of the brass, woodwind and percussion talent. This was a trend dating to the Christianson years, which deepened significantly under Panerio.

High school jazz choir festivals held at Mt. Hood, Clackamas, Pleasant Hill, Edmonds and elsewhere made it obvious Central simply had to pursue vocal jazz.

Moawad established the Invitational Jazz Festival over Mother's Day weekend after the Olympic College Festival folded. This was huge as a recruiting tool, the envy of the entire Northwest.

Music Department Chair Wayne Hertz brought Moawad to Central to build the jazz program. I'm sure he gave the go-ahead to form the jazz choir, which was an entirely separate entity from the Central Swingers. I doubt it was a popular decision in the department.

Except for Moawad, Christianson, Panerio, and perhaps Ray Wheeler, nobody on staff had the slightest inkling what jazz was, and were completely unaware of vocal jazz.

This is the official debut concert for the CWU Vocal Jazz Choir, which took place in the SUB. Obviously it was the culmination of years of work for Moawad.

Thus, arguably the first true jazz choir at the 4-year university level in the country is documented. Jazz choirs at the 2-year level including Mt. Hood and Edmonds CC's had been established 5 to 7 years earlier. Finally there was a 4-year school officially singing jazz!

Everything about the debut concert had been orchestrated over many months. No music was available. Moawad started Beckwith, Metcalf and others writing charts the year before.

Waldo King brought his Roosevelt High School Jazz Choir over from Seattle to participate in the concert, which also featured a 3-tune set by CWSC Jazz Band I.

It was a wise move to have Roosevelt there. The high school students; with no doubt careful preparation from Waldo, were the most friendly audience imaginable. This concert was a huge positive boost for the CWU Jazz Choir. The trio included members of Band I. Instantly the Jazz Choir had equal footing on Jazz Nites with Band I.

Yes, there was some doubt and confusion from the Central instrumental jazz people. Was this some kind of alternate Central Swingers- the show choir dancing and singing with canes and straw hats?

Apparently not! Greg Metcalf was writing vocal jazz charts, Bruce Beckwith wrote the rest of the charts as the group pianist, and also played tenor sax and or piano with Jazz Band I depending on the quarter.

Band I trombonists Don Wolfe and Leonard Walworth crossed over and were doing double duty singing in the Jazz Choir.

(On a more brutish male-testosterone-overload level it didn't hurt the Jazz Choir also sported some of the most attractive and talented women in the entire department. In a shocking development, this was the first non-dancing choir that didn't wear choir robes or floor-length black dresses like the women in orchestra. They looked quite stunning in trendy '70s black dresses of their choice with crimson accents, which would become the Central Jazz Choir standard.

Clearly this was something different, entirely different.

This was by no means overlooked by Waldo's high school students or the CWU crowd in the SUB either. Many of Waldo's jazz students would migrate to Central, an absurd number by the end of the decade.)

The jazz choir sings Happy Birthday (AIFF Only) to John Moawad. Ironic we would have his Celebration of Life exactly 27 years later to the day.

The Central Swingers saw a mass exodus head for the Jazz Choir with the charismatic Moawad. The Central Swingers did hang on successfully until Barbara Brummet retired. I don't remember ever seeing them perform in person.

Scotch 111 3 3/4 ips

Recorder and Mics unknown

AIFF and MP3's completed

1973_06_11_Moawad_JB1

894 CWSC @ Roosevelt High School Seattle

Rehearsals before Chicago 06/11/1973

Ask Frog (Bennett Friedman) Greg Metcalf- TS

Executive Suite (Greg Metcalf) Chet Dennis- trb, Greg Metcalf- TS, Pete Wilson- tpt, Gary Hobbs- dms.

Executive Suite (Alternate Take) (Greg Metcalf) Chet Dennis- trb, Greg Metcalf- TS, Pete Wilson- tpt, Gary Hobbs- dms.

Mayo (Kim Richmond) Jere Knudtsen- flt, Max Rees- guit, Greg Metcalf- TS

Stupefying Illusions (Kim Richmond) Chet Dennis- trb, Max Rees- guit

Sojourn (Kim Richmond) Pete Wilson- tpt, Max Rees- guit

The players in this band for Spring quarter 1973 can be found in the American Jazz Festival program, which is a lengthy PDF. That program reads like a Who's Who of jazz artists today, who as college students at the time were completely unknown.

Central Washington State College- John F. Moawad, Director

Saxes- Terry Layne, Jere Knudtsen, Greg Metcalf, Mike Cooper, Bruce Pirret

Trumpets- Dennis Haldane, Alan Paxton, Pete Wilson, Brent Irwin, Dave Brown

Trombones- Norm Wallen, Chet Dennis, Steve Montague, John Morrell, Dave Minear

French Horn- Bob Aldrich, Piano- Bruce Beckwith, Bass- John Giuliani, Guitar- Max

Rees, Percussion- Jerry Bell, Drums- Gary Hobbs, Vibes/Timpani- Mike Horsfall,

Vocals- Joette Montgomery

These rehearsals took place in the Roosevelt High School Band Room in Seattle a couple days before we left for the American Collegiate Jazz Festival in McCormick Plaza, Chicago, IL. They probably represent the best musical versions of these particular tunes, though the Chicago performance tape is also quite good. The recording quality is not the greatest.

The band was in peak condition and highly energized, despite tenor man/composer Greg Metcalf having burned his hand badly on a stove pipe in Dennis Haldane's fishing boat on a Seattle party cruise.

The surviving recordings are a bit of a mystery. Only one reel survives, but my personal files include a second "alternate" take of Executive Suite. This implies there was a second reel when I copied Moawad's masters in 1973. Apparently that second reel contained only that one track, or I would have copied more.

The original reel says #1- CWSC 6-11-73 written in Waldo King's handwriting. That also implies there may have been additional reels. Moawad labeled the tracks on the box and included a return address, like he had loaned the tapes out to someone. Also, that tape has some very suspicious edits, with tracks unbelievably close together like the surviving reel was pieced together for Moawad from a grand master.

Also, it is unusual we wouldn't rehearse the vocal I Left My Heart In San Francisco, even if Joette Montgomery couldn't be in Seattle for rehearsals. It was part of the Chicago program.

I hope somebody out there has the missing reel or masters. That seems unlikely. These recordings are probably the best we will ever have.

Ask Frog is a chart we played in high school at Nathan Hale with Moawad. I'm fairly certain he got the chart via the Gates reading band he played with at the time in Seattle. Bennett Friedman is from the San Francisco area. It's unclear why this chart was a huge Moawad favorite. Maybe it was because he paid dearly to get it, and nobody else had it at all. Plus, it was odd and modern-sounding.

Decades later I found Friedman's contact info online. I was considering trying it with my Pierce College band. I was always curious why the chart was called Ask Frog. He did not have a copy I could purchase. Friedman told me at the time he was writing charts as quickly as possible to feature guys in his band.

They had one guy who was some kind of brainiac know-it-all, who had the nickname "Frog." Whenever anybody had a question, Frog always knew the answer to the most obscure trivia. So, if anybody had a question about anything, the reply was to "Ask Frog." Friedman did not consider it one of his better or more successful charts.

The only other Friedman chart I've ever performed is "The Song We Sing." It's the only other Friedman chart I've ever seen or heard. Apparently he was very prolific, but obscure.

N.W.

Universal 1200

Mics and Recorder unknown

7 1/2 ips

AIFF and MP3's Created

1973_06_17_Moawad_CB1

893b Sunday Afternoon Jam Session ACJF Chicago

Matteson, Watrous, etc.

1) Billie's Bounce

Rich Matteson- v trb, Al Beletto- AS, Billy Howell- trb (Malcom X College), Mike Vax- tpt, Bill Watrous- trb, Bud Brisbois- tpt, John Harmon- pno(Lawrence Univ,) George Souza- bass (Westminster College,) Roy Burns- dms.

2) There Will Never Be Another You

George Gruntz- pno, Al Beletto- AS, Mike Vax- tpt, Rich Matteson bar horn, Billy Howell- trb, George Gruntz- pno, Bill Watrous- trb (trading cut, end cut... tape runs out)

AIFF and MP3's generated

1226

Chicago Tape See 893

My tape 1226 was a copy of the 893 master, and not digitized or retained.

1227

See Roosevelt Chicago tapes See 894

My tape 1227 was a copy of the 894 master, and not digitized or retained.

1228

1228a

Olympic College 05/10/1974 See 903 for master, 1223 1243

Wallen Reel 102

My notes say this was recorded off the air on KING FM onto a cassette. 903 is the master for this set.

893 and 1226

893a CWSC Jazz Band I @ American College Jazz Festival

06/17/1973- McCormick Plaza, Chicago, IL

See PDF Program 893

Moawad reel to reel 893 is from an unknown source. It appears to be an inferior brand of tape. I elected to digitize my reel 95, which I purchased on-site in Chicago as the official master.

My reel 95 IS the 893 master. Moawad's tape was never digitized. I suppose I could have put my tape in Moawad's box 893, but didn't think of that at the time. Plus, my tape has the jam sessions too.

So, 1226 is essentially a blank number, with no recordings attached to the 1226 at all, even as a backup.

Tape: Scotch 229 7.5 IPS Stereo (purchased at festival see NW tape 95 (1226) for details etc.)

Microphones Unknown

1973_06_17_Moawad_JB1

893a CWSC Jazz Band I @ American College Jazz Festival

06/17/1973- McCormick Plaza, Chicago, IL

Mayo (Kim Richmond) Jere Knudtsen- flt, Greg Metcalf- TS

I Left My Heart In San Francisco (arr. Thad Jones/trans. Greg Metcalf) Joette

Montgomery- voc.

Executive Suite (Greg Metcalf) Pete Wilson- tpt, Greg Metcalf- TS, Gary Hobbs- dms, Chet Dennis- trb.

This was the first performance ever by a Central big band at the national level. Thus it is critical Central listening.

The CWSC Big Band I trip to Chicago is the stuff of continued legend and lore. For a few years in the early '70s, American Airlines flew a dozen or so "winning" bands from around the country to their jazz festival. The winning band and combo at the Olympic College Jazz Festival in Bremerton represented our area.

In 1972 these were some raised eyebrows when the Western WA State College band beat out CWSC for the right to go to the brand new Kennedy Center in WA DC. Gary Hobbs and his CWSC 8 lb Ball won the trip in the combo division that year, which softened the blow for CWSC.

The following year CWSC prevailed, with the festival in Chicago at McCormick Plaza. I believe McCormick Plaza was the largest convention center in the world at that time. That may still be true. The place is huge!

Maybe slightly burned but rehearsed to perfection (see file 894 below,) we boarded what has to be described as the "plane ride from Hell." Chicago O'Hare airport was closed due to what the TV newscasters called the worst thunder storms in 50 years. We circled the field with hundreds of other jets for hours. It was so rough in the air, sometimes you couldn't see the tips of the wings as they flexed with the bumps and turbulence. Even the veteran stewardesses were seated, belted in, and airsick.

We circled O'Hare airport for more than an hour, to the point we had to land in Milwaukee to get more fuel.

When we finally landed in Chicago several hours late, our ground transportation was long gone. It is unclear if we ever had ground transportation, or room reservations. The band directed by Ladd MacIntosh from Westminster College, Salt Lake City, was also stranded.

Moawad talked with Ladd and suggested we team up. Ladd would have none of that, so Moawad got a whole roll of quarters and headed for the pay phone. (In E'burg pay phones we a nickel, in Chicago a quarter!) It took a couple hours, but a bus finally arrived and took us to the Loyola University Dorms, which were a long way across town. Ladd and his band were still sitting in the airport when we walked out the airport doors.

Fortunately there was a pizza joint across from the Loyola dorms serving the best Chicago-style pizza you can imagine. We'd already missed our gig, but we weren't alone. The performance schedule was being reworked.

We spent the spare time bringing Chicago to its knees. Fortunately there were no significant arrests. We also heard some great college bands and pro musicians. One of the Texas college bands included and featured the young Ronnie Laws. A highlight for me was watching drummer Elvin Jones lean over Gary Hobbs, grabbing his hands and showing him some very cool new "ride."

Most of all, it was the first time any of us had heard the amazing Bill Watrous play trombone, at least in person. Yes, we'd heard him in the service bands a bit, and maybe with Woody Herman, but not soloing like this. We'd never heard anything like Watrous! This was 1973, before he'd formed his own Wildlife Refuge band. He was amazing, which prompted my purchase of the jam session tape reproduced here. The other side of the tape had our festival performance, which went quite well. Good thing I bought that tape. It may be the only surviving version. I think Moawad copied mine.

It wasn't until we returned home when we read Chicago newspaper reviews of the festival. According to the article, festival MC Jimmy Lyons told the crowd the Central band was "too tired to go on, and had gone to bed." The reviewer slammed us severely as non-professional and "tell that to the Basie and Ellington bands who live on the road. They don't get to skip gigs because they are tired."

Obviously none of that was remotely true. Our plane had landed 3 hours late. By the time we got out of the airport, arranged for rooms a Loyola University across the entire city of Chicago, got our instruments, hired a bus to get us there, and hired another bus to take us to the festival site we'd missed our performance entirely. Several other bands missed their gigs too, and they didn't get slammed in the newspaper.

There was a frantic reworking of the schedule, and we played the following day.

This trip and concert was the first Central performance of any kind at the national level. It paved the way for the NAJE trip by the CWSC Jazz Choir to Dallas in 1978. That trip led to a IAJE New York appearance years later by the jazz choir under Vijay Singh. Ironically, the CWU Vocal Jazz I returned to McCormick Plaza Chicago to appear at the ACDA National Convention in 2012, 39 years after we performed there. Jazz Band I under Chris Bruya went to JEN Louisville in 2012 too. Those paths were cleared by our '72-73 band, which is well-represented here.

I could go on and on from my narrow perspective, but that's enough for now. There are other interesting Chicago stories to tell. Hopefully the other guys will contribute memories of their own. I'm just scratching the surface of mine.

N.W.

6/25/2012

There is additional info about my Elvin encounter.

I had a piece of paper and pen in hand as I approached Elvin and asked him for his autograph. His instant response was "Why don't you kiss my mother f*#^in' ass"? Then he laughed and signed the paper.

Years later while in London with Kenton's band he and I hung out for a few hours (another story) and I mentioned the encounter to him and he said he used to do that now and then just to watch the faces of those he toyed with. I still have the autograph along with a pic of he and I together in London which he signed decades later in Portland.

Gary Hobbs

Here's a few memories I have of our first day in Chicago. I've also attached a pdf of the program.

On the plane trip we hovered around Milwaukee for awhile before landing there and sitting on the tarmac while waiting for the weather to clear. By the time we landed in Chicago we were three hours late.

When we finally got on the bus to leave the airport, Brent Irwin got left behind. He had no idea where we went. After some frantic phone calls Brent got ahold of someone who told him we were staying at Loyola. He ended up taking a taxi.

Some of us decided to go sight-seeing Saturday night so we jumped on the el train and headed for the loop. After passing through downtown the train came to a stop. One of the conductors came back and told us we had to get off because the train was about to enter the south side. There was no argument...

Back at the dorms... Dennis with a broom scaring the hell out of everyone.
Alan Paxton

Well, the only thing I clearly remember that hasn't been mentioned is that at least Mike and I (and I think a few others... Al?) were flying a little higher than the rest of the plane's passengers thanks to some 'purple daddy-o's' if memory serves. I can clearly remember everyone being worried by those wingtips bouncing up and down, while I (and I think Mike) were being highly entertained by the sight! And when we flew from Milwaukee to Chicago it seems when it was worst and I seem to remember both flying under the cloud layer and the clouds being a yellowish color that I'd never seen in the good ol' Northwest...

Pete Wilson

Another memory - of the '72 trip with 8lb. Ball is how we got to fly on a brand new 747 - it seems like down to California to pick up some more musicians - and then to Washington DC, but the thing I remember for sure is the coach lounge (I) in the rear of the plane, complete with easy chairs (with seat belts) and... a piano bar!! Seems to me there were 2 or 3 stools around the piano too - and I still have the glass Michelob mug that somehow found its way into my carry on... it was perfectly designed, size wise so the stewardess could pop a can and pour it quickly into the mug - and the beer plus the head derived from the quick pour fit exactly up to the brim! My how things have changed...

Pete Wilson

You were only 18. How did you get beer? I think I had a Coke...

Alan Paxton

I remember that Jimmy Lions had to write me an excuse note on the back of his business card so I could give it to his good friend and Commander of Fort Ord in Monterey CA. Because of the flight delays I was late and AWOL when I reported in for my 2 week summer camp obligation with the army band. The note took care of it all. Slingerland Drum Co also supplied me with chrome drums for our performance. Donny Osborn's dad Don set that up.

Gary Hobbs

I do recall thinking you were crazy to fly to Chicago with no drum set to play, but it certainly saved hassles at the airport.

I also remember you scamming a nice set of free Premier drums to "test" after that, which were literally beaten to death in a matter of a few months.

When the Premier rep came to get his drums back there wasn't a single drum or piece of hardware left. Even the twin kick drum shells had fallen apart. You were lucky to escape the Army MP's, and the Premier drum thugs too.

N.W.

Bob Dana had to scrape up the pieces of the Premier kit and gave them back to the rep after I had split E Burg. They were not good drums. The rep was my old high school choir director Ron Griggs.

GH

Ah yes...the borrowed drum set. It is possible that I had installed the lugs on those tubs as I worked at Slingerland for DO Sr., the summer prior to relocating from

Chicago to E'Burg. My memory, which may be clouded, (but not for the same reason as some of the trumpet section) remembers going upstairs at McCormick Place to get the set from the Slingerland booth at some show or another (could have been NAMM before it moved to Anaheim).

Hobbs and I humped these drums down an escalator I think, and somehow manage to locate a four wheel cart and started proceeding to the stage. From out of nowhere, two large guys in suits, one of which placed his large foot on this cart and asked where we were going. We stammered to explain.

His intent was that the cart somehow belonged to him and we were not going to use it. I now know, from my trade show experience, that these two guys were goons from the Teamster's Union - one of the most powerful unions in Chicago - that control the movement of freight and cartage of anything within the confines of the convention center. I think we had to finish moving the set from the lobby by hand. I don't remember how the set got back to Slingerland...but that encounter made me quite nervous. That's my story and I'm sticking to it.

I did, while looking through some old stuff, find a cassette recorded at the Civic Auditorium in Portland. I have not had a chance to play it yet to check the condition - but am pretty sure it has both the big band and 9lb. ball with some classic emcee work by the esteemed Tubman. I'll send it as well. I know I have at least one article with picture from one of the noon gigs in the SUB which I'll scan for your amusement. More later, TT

Terry Layne

It's good that everybody is digging through old recordings. I'd suggest everybody wait a few days until I'm ready to send out the list of all the concerts and tunes I've uncovered, before you go thru the trouble of sending tapes to me. Like I say, there's a good chance I have all the big band stuff. You guys could have some 8 and 9 pound stuff that never reached Moawad.

Another Chicago memory...

Al mentions the guy suggesting we get off the "El" train because we were heading into the South Side of Chicago. (I knew that, because that's where "Bad, Bad, Leroy Brown" was from in the pop song!)

We got off the train, and Dave Minear immediately found a bar. We went in and the place was completely empty except for the bartender.

Something didn't feel quite right to me. Minear soon had the bartender buying us beers, which I found very odd. As I wasn't 21 at the time and hadn't spent much time in bars off the bandstand, drinking free beers in a bar was strange indeed. A couple more guys came in and were very friendly, and then a couple more. Suddenly it dawned on

me we'd wandered into a gay bar!. I had zero experience with gay bars, and certainly didn't want any experience in gay bars!

By this time the bartender had invited Dave and all of us to a "party" at his house. Even at this point I don't think anybody else was aware of what was happening. Fortunately we had to climb back on the "El" and get back to the Loyola dorms. Even so, it was a challenge to get the free beers out of Minear's hands, and get him away from that bartender too. After that I wasn't too interested in further sightseeing in Chicago! N.W.

Thanks Greg, I was actually able to PDF this Daily Record article for the archive.

In scanning the rest of the paper, it is interesting to note at the time there were a grand total of 3 TV stations on the local cable in Ellensburg!

I guess that's why the band played so good. There wasn't much else to do except music and party!

N.W.

1973_11_09_Moawad_JB1

1242b Band I SUB Pit 11/09/1973

Here's a fairly wretched recording in terms of sonic quality. The performance is energetic. According to my notes it was recorded in mono on a cassette recorder, then dubbed to stereo reel to reel. Unclear why the left channel cuts in and out from time to time.

The master, if there ever was one, is lost. There is better audio of most of these cuts on 895a.

Stupefying Illusions (Kim Richmond)

Chelsea Bridge (arr. John Ward) Norm Wallen- trb, Nick Moore- pno.

Keep The Customer Satisfied (arr. Alan Farlow)

Ask Frog (Bennett Friedman)

Look To The Sky (arr. Kim Richmond) Norm Wallen- trb.

Quivira (Ladd MacIntosh) ending lost

This is very early in the year, after maybe 6-8 rehearsals. Moawad auditions lasted into at least the third week of October. Concerts in the SUB Pit were usually a tune-up for Jazz Nite the following week or an upcoming major performance. (See 895 and 898)

This is the earliest recording of the Al Farlow arrangement of Keep The Customer Satisfied. I remember Al coming over to our room in Sparks Hall to borrow Paxton's copy of the Buddy Rich Keep the Customer Satisfied LP.

He returned it quite quickly. We asked if he'd learned anything for his chart. Farlow replied, "not much, the only idea I used was a falloff on one note."

1973_11_16_Moawad_JB1

Norm's Reel 083b

FLAC and m4a's completed

895a CWSC Jazz Band I @ Mt. Hood College, Gresham, OR 11/16/1973

Stupefying Illusions (Kim Richmond) Chet Dennis- trb,
Chelsea Bridge (arr. John Ward) Norm Wallen- trb, Nick Moore- pno. Dave Brown- tpt
Keep The Customer Satisfied (arr. Alan Farlow) Al Farlow- BS, Chet Dennis-trb
Ask Frog (Bennett Friedman) Bruce Beckwith- TS, Max Rees- guit
Look To The Sky (arr. Kim Richmond) Norm Wallen- trb
Quivira (Ladd MacIntosh) Bob Panerio Jr, Dave Brown, Pete Wilson, Alan Paxton- tpts,
Bruce Beckwith- TS

Band:

Sxs: Terry Layne, Jere Knudtsen, Bruce Beckwith, Mike Cooper, Al Farlow

Tpts: Dennis Haldane, Alan Paxton, Pete Wilson, Bob Panerio Jr, Dave Brown

Trbs: Norm Wallen, Chet Dennis, Leonard Walworth, John Morrell, Dave Minear

Rhy: Max Rees- guit, Nick Moore- pno, Jim Miller- bs, Keith Anderson- perc, Gary

Hobbs- dms. Bob Aldrich- f horn

Recorded in the MHCC huge round gymnasium.

Scotch 207

Recorder and Mics Unknown

The photo 895a CWSC @ MHCC 11-16-1973 11 shows part of the band. The trumpets left to right- Pete Wilson, Dennis Haldane, Bob Panerio Jr, Dave Brown
Visible trombones Chet Dennis and partially obscured Dave Minear
Saxes- Bruce Beckwith, Jere Knudtsen, Terry Layne, (Mike Cooper)

Photo 895a CWSC @ MHCC 11-16-1973 08 is the rhythm section: Keith Anderson (in profile) percussion, Gary Hobbs- dms, Jim Miller- bss, Nick Moore- pno, Max Reese- guit, with Alan Paxton- txt and Chet Dennis- trb

1973_12_00_Moawad_JB1
1225a

Band I Session- Possibly early 1973?

Big Mama Louise (Kim Richmond)
The Days Of Wine And Roses (arr Thad Jones trans Greg Metcalf) Julie Cole- voc
White Tornado (Kim Richmond)
You'll Never Know (Kim Richmond)
Mayo (Kim Richmond) Master cut as tape runs out.

1273

A cassette version of RR 898. Not digitized from this cassette.

898 Mini Jazz Nite 12/06/1973
Hertz Hall

This was the first ever Jazz Nite attempted in Hertz Hall, which was too small and live an auditorium to work effectively. McConnell Auditorium was somehow booked by the drama department, which would be all too familiar in the future to the point concerts in McConnell would ultimately stop entirely.

The theater program continued to grow at the pace of the music department over the years, which is a good thing. Today in 2012, not only do they dominate McConnell, but also their own Milo Smith theater, the former Hebler Elementary stage and the stage in Hertz Hall too. With the music department bursting at the seams with sometimes 6 concerts per day in the Music Building, it can be frustrating in music to break the venue stranglehold drama has on the stages around campus. Even the performance pit in the SURC and Grand Ballroom are too expensive to be viable concert venues for concerts.

With a total of 20 tunes performed by five different groups, this was one of those monster concert marathons lasting well over 3 hours.

Eventually, Jazz Nites would be broken up with band and vocal groups I on their own night, with everybody else on Jazz Nite II.

Today with at least 3 choirs, 4 bands and a dozen combos there are usually 3 Jazz Nites per quarter.

For this concert my notes say Jazz Band I finally went on stage at 10:30pm!

1973_12_06_Moawad_CB1

898b 9-lb Ball Mini Jazz Nite 12/06/1973

Gary Hobbs- leader

Heart To Heart (Jorgen Kruze)

Punkinhead (Terry Layne)

Gary Hobbs- dms, Terry Layne- AS, Alan Paxton- tpt, Pete Wilson- tpt, Jere Knudtsen- bari, Jim Miller- bass, Max Reese- guit, Bruce Beckwith- pno, Mike Cooper- TS

1973_12_06_Moawad_JB1

898e Jazz Band I Mini Jazz Nite 12/06/1973

Chelsea Bridge (Billy Strayhorn arr. John Ward) Norm Wallen- trb, Nick Moore- pno.
Dave Brown- tpt.

Keep The Customer Satisfied (arr. Alan Farlow) Alan Farlow- BS, Chet Dennis- trb

Look To The Sky (Carlos Jobim arr. Kim Richmond) Norm Wallen- trb.

Latino (Kim Richmond) Mvt. 2 from Fantasia for Alto Saxophone) Terry Layne- AS

My Funny Valentine (arr. Dave Barduhn) Nick Moore- pno

Band:

Sxs: Terry Layne, Jere Knudtsen, Bruce Beckwith, Mike Cooper, Al Farlow

Tpts: Dennis Haldane, Alan Paxton, Pete Wilson, Bob Panerio Jr, Dave Brown

Trbs: Norm Wallen, Chet Dennis, Leonard Walworth, John Morrell, Dave Minear

Rhy: MaxRees- guit, Nick Moore- pno, Jim Miller- bs, Keith Anderson- perc, Gary Hobbs- dms.

AIFF and MP3's Generated

Alan Farlow was quite a talent. He was a very soft-spoken and quiet person with a Rip Van Winkle long beard, but very bright, quite funny, and harmless. He was also a music theory whiz and excellent composer-arranger. In jazz band he played bari sax. In concert band he played bass clarinet.

The Chamber Band uniform in those days was a black tux with bow tie. Al's beard covered his bow tie, which was a constant irritant to the rather conservative old-school Director of Bands A. Bert Christianson. "Chris" asked to see Al's bow tie, and of course he wasn't wearing one because you couldn't see it under his beard, which really made Chris quite upset, and greatly confused Al because there was no point in him

wearing a tie. Next concert Al was wearing his bow tie, perfectly placed on the front of his beard at neck level.

On-stage most of the band could barely play a warm-up chorale because we were laughing so hard, as were many in the audience. Chris was confused until finally the nearest flute player told Chris to look at Al. Chris burst out laughing, as Al sat there unmoving with zero expression on his face.

Al continued to wear his bow tie on his beard for the rest of his CWU career, and Chris never said another word!

Al Farlow wrote several charts for the jazz bands, plus things for the pep band. His excellent concert band piece "Technopolis" was premiered at the WMEA convention. His blues chart "Styles May Come And Styles May Go But The Blues Is Always Fun To Blow" has to rank as the longest song title in the entire archive.

Unfortunately his charts have slipped into obscurity, but should be revisited.

After graduation, degree in hand, Al immediately left music entirely! Decades ago when contacted for a music reunion event, he "doesn't do music anymore."

Finally Al resurfaced at a 1970s jazz reunion in August of 2016. He is back to doing various musical things again.

1973_12_06_Moawad_JB2

898a Jazz Band II Mini Jazz Nite 12/06/1973- Conductor Unknown

You'll Never Know (Kim Richmond) Dennis Degnan- tpt, Pete DeBruyn- bari, Don Wolf- trb, Scott Allen- sop.

Fly-By-Night (Raoul Romero) Chris Menzel- pno, Alan Lindbaum- guit.

Yesterday (arr. Kim Richmond) Steve Tarr- trb.

A Little Trane (Herb Phillips) Steve Tarr- trb, Bob Dana- dms, Dan Coile- TS, Scott Allen- TS, Joel Green- AS, Stan Yaki- AS

1973_12_06_Moawad_JB3

898d Jazz Rock Ensemble Mini Jazz Nite 12/06/1973 (Director Unknown)

Unknown (Chris Menzel)

Earthworker (Jorgen Kruze)

Sun Worshipers (Jorgen Kruze)

1973_12_06_Moawad_VJ1

898c Jazz Choir Mini Jazz Nite 12/06/1973

Easy Street (arr. Greg Metcalf)
Bluesette (arr. Bruce Beckwith)
My Funny Valentine (arr. Bruce Beckwith) Mary Beck- voc, Mike Horsfall- vibes
How High The Moon (arr. Bruce Beckwith) 8 vocal soloists
Over The Rainbow (arr. Dave Barduhn) Mary Beck- voc.
Jazz City Blues (Bruce Beckwith) 6 vocal soloists

Pianist Bruce Beckwith (who also played fine saxophone) wrote most of this set. It is unfortunate his charts remain overlooked today.

This also marks the first concrete appearance of a chart by Dave Barduhn at Central. Barduhn would figure prominently in a couple years. I believe this was his very first vocal jazz chart from his high school days at Roosevelt in Seattle with Waldo King. It must have been 1970 or '71 when he wrote it. Recordings of the chart are relatively rare in the archives.

Dave graduated from Roosevelt in 1972. He would play a critical role at Central in the first appearance of a jazz choir on the national stage at NAJE Dallas in 1978.

It is a rare concert in the archives that doesn't include a Barduhn chart from this point on, for both jazz band and/or jazz choir. The Central files have at least 230 Barduhn charts on file. His charts are so popular that number is skewed because in some cases we have 5 different copies of the same chart stored separately!

There are manuscript copies, published copies, big band versions PDF and jazz choir versions.

Dave was at Columbia Basin College and other places for a few years. He was an institution at Mt. Hood College in Gresham. Even Dave has probably lost track of multiple-high profile Genesis Vocal Jazz appearances spanning close to 30 years. The annual Genesis recording provided jazz choir directors everywhere with ideas for their own groups.

1973_12_15_Moawad_JB1

1225b

From the personal files of Norm Wallen (RR 087)

1972-1973 various

Date and recording location unknown. Probably Fall or Winter 1972-1973

Sojourn (Kim Richmond) Dave Brown- tpt,

You'll Never Know (Kim Richmond) Max Rees- guit, Chet Dennis- trb, Greg Metcalf- TS, Terry Layne- SS

Got A Lot Of Livin' To Do (trans. Greg Metcalf) Julie Cole- voc.

I'd guess this is from Fall Jazz Nite of the 1972-1973 school year, which would have been December 15, 1972. Fall Jazz Nites were exceedingly rare. It's possible the date was 1/12/1973, but that would have been the day before we played the Kent Meridian Opera House Gig, and Julie Cole sang Days of Wine and Roses there.

Either way, it is odd there are only three surviving cuts from the concert in my files. No Moawad master reel survived to the archive.

I do recall begging Moawad to make a recording I could play for my mother when we went home for Thanksgiving or maybe Christmas 1972. Wherever this was, I think it is very late in 1972. This is the only recording of Got A Lot Of Livin' To Do. Moawad switched Julie to Wine An Roses, maybe because of this recording.

1974_01_12_Moawad_JB1

895b CWSC Jazz Band I Portland Civic Auditorium 01/12/1974

Neverbird (Ray Brown) Bruce Beckwith- TS, Dave Brown- tpt, Nick Moore- pno
Pocahontas (Alan Downey) Bob Panerio Jr- tpt, (Knudtsen and end cut on master)
Fantasia For Alto Saxophone (Mov I-II) Terry Layne- AS.
My Funny Valentine (arr. Dave Barduhn) Dave Brown- tpt

Band:

Sxs: Terry Layne, Jere Knudtsen, Bruce Beckwith, Mike Cooper, Al Farlow

Tpts: Dennis Haldane, Alan Paxton, Pete Wilson, Bob Panerio Jr, Dave Brown

Trbs: Norm Wallen, Chet Dennis, Leonard Walworth, John Morrell, Dave Minear

Rhy: Maz Rees- guit, Nick Moore- pno, Jim Miller- bs, Keith Anderson- perc, Gary Hobbs- dms. Bob Aldrich- f horn

The 2nd annual Kent Meridian Opera House festival program is attached here as a matter of interest. Central couldn't attend the KM festival to to the this conflicting gig in Portland. Central would return to the KM festival for 1975.

AIFF and MP3's completed

Now that I think about it, this may have been the gig where the bus slid off the road, not the Urbie Green gig stated above. I do remember we played to a nearly empty Portland Civic Auditorium because the weather was so miserable.

This master recording was a mess, with the beginnings and endings of tunes cut off. It is especially mixed up at the end of Pocahontas, where it doesn't have an ending, and Fantasia suddenly starts. As far as I know, this is the master they sent Moawad.

Too bad, this is the only recording of Pocahontas in the archive.
It is not unusual for Moawad to end a concert with a ballad.

1974_03_07_Moawad_JB1
1240 Bob Hope @ CWU 03/07/1974

See PDF Pix 1240 from 02/28/1974

This Could Be The Start Of Something Big
Applause (Jackson Hill)
Moawad's Bow Tie
It Was A Very Good Year
It's D'lovely (arr. Bob Alberti)
Tie A Yellow Ribbon ('Round The Old Oak Tree)
Buttons And Bows

Lexie Brockway was Miss World in 1974. She was from the Tri Cities and a CWSC student. Obviously she was a stunning 19 year old! She toured all over the world in her duties as Miss World, and part of that was with American icon and comedian Bob Hope. Hope was one of the most beloved men in America, having done countless USO shows for our troops overseas since WW II and through Vietnam to this point.

Just about everybody performed with Hope on these tours sooner or later including movie stars, models and pageant-winners, with Hope showing the girls off "so you men can remember what you are fighting for."

Somehow Lexie convinced Hope to do a show at Central for the scholarship fund. I'd guess it is the biggest and most prominent single show in the history of Ellensburg to this day. This was huge!

We got the charts maybe the day before. There was no rehearsal with Hope or any of his people. BeeP Panerio wrote some special arrangements. Found years later in the Panerio archives was a copy of the program and Panerio's ticket stubs. (See PDF) They also had a copy of a large Hope souvenir book.

I remember how personable Hope was. He was wandering around backstage chatting informally and warmly with everybody from the mayor to the janitor, and signing autographs for the people who could get past the minimal security.

The band opened the show with This Could Be The Start. There was no script for the show. Hope had a few local Ellensburg jokes written on cue cards, but he'd do 15 minutes of material before consulting them even once.



Neck ties were very wide in those days. Moawad was wearing the biggest widest bow tie we'd ever seen with his tuxedo. At one point Hope zinged Moawad really good. Who built that tie...? Boeing??? which got the largest laugh of the whole show.

The show was recorded, but the tape was erased before Moawad could copy it. Karen Moawad told me John was heartbroken.

Fortunately my parents were in the audience with a small battery powered mono reel to reel recorder. It is probably the only recording remaining from the show. The audio quality is terrible to the point of being barely audible, but it is a valuable historical record of the event. There is 65 minutes of the concert. My father had to stop

the tape frequently to be sure there was enough to capture the music before the batteries failed.

The show was close to two nonstop hours. Hope was amazing, completely “off the cuff” and very funny. You will have to listen to the full length FLAC file to appreciate it.

I split the mono to stereo and created MP3’s of the musical numbers only, and the zinger about the bow tie. The musical numbers all stopped so Hope could tell jokes between verses. You’ll get a good flavor of the show from that. I didn’t include any of the lengthy banter with Lexie Brockway or Miss California,

The Hope show was quite an experience! Fortunately for me I got to play in the band for Bob Hope two more times after this before he passed in 2003 at age 100.

These Hope charts do survive to the Central files. They are all cutesy novelty numbers for Hope and his troupe to sing or dance. The charts are not particularly complete, as there are no scores, vocal parts, or indications of what Hope would be doing.

Obviously and wretched as the recording is, these are the only recordings.
From the personal files of Norm Wallen
From Wallen RR 032,FLAC and mp3’s created

Central Washington State College Jazz Ensemble
at Shoreline Community College, Seattle - March, 1974

1974_03_16_Moawad_JB1

899 CWSC Jazz Band @ Shoreline C.C. Seattle March 16? 1974

This Could Be The Start Of Something Big (Steve Allen arr. Quincy Jones, trans Pat Thompson) Bruce Beckwith- TS, Nick Moore- pno

Tinsel (Willie Maiden) Terry Layne- AS

Little Dipper- (Mike Carubia) Chet Dennis- trb, Alan Paxton- tpt, Nick Moore- pno.

Fantasia for Alto Saxophone- (Kim Richmond) Terry Layne- AS

Ballade- Mvt I

Latino- Mvt II

Scherzo- Mvt III

7 1/2 ips Otari Flying Cow Tascam
AIFFs and MP3's created

The exact date in March is unknown. This was recorded in the gym at Shoreline Community College. I believe they had a jazz festival in those days. We were a guest/demonstration group. I do remember it was the usual wild bus ride over, with plenty of adult beverages.

Al Giles from Sound Preservers (Olympia) recorded us and probably the entire festival. Giles recorded us at least once per year someplace, either a festival on in the band room. For a long time he used a huge tape machine built into a cart on wheels. Around this time he converted to a tiny Nagra 4S, and shortly after that to an even smaller Stellavox with visible belts turning the reels. These recorders were crazy-expensive. These Swiss-made Nagra/Stella recorders were absolutely the finest analog portable stereo reel to reel recorders ever produced. They were used primarily in the film industry outside the studio, and for critical live concerts until multi-track recorders took over.

I'm not sure which machines made this particular recording, but it is good. The guitar is a little hot for my taste, but fortunately Max Reese is an excellent player. Al Giles eventually gets everything dialed in pretty well.

This Could Be The Start Of Something Big is probably Steve Allen's most popular tune. The former Tonight Show TV host wrote thousands. This transcription dates to the Panerio years. Pat Thompson did most of the transcription, but under the watchful eye of Panerio. I think Panerio may have written some of the parts. They called it "Something Grand," maybe to avoid copyright issues or to make clear it wasn't the Quincy Jones/Basie original. (Which was probably "ghosted" by Billy Byers anyway...)

This is a rare recording of Tinsel from the Maynard Ferguson library. It is a very difficult and typically odd Maiden chart few bands can handle. Not a crowd favorite, but it is always a band favorite.

The Fantasia for Alto Saxophone by Kim Richmond got recorded several times, either in whole or in movements. Sometimes it is preserved as a single 3-movement track. This time is broken up by movements. I believe Kim wrote this when he was playing with the Airmen of Note, along with many of his early charts Moawad championed.

Mike Carubia is a trumpeter and former semi pro baseball player who performed with the Jerry Mulligan and Vanguard bands, and a huge list of other credits. A prolific composer, he's always seemed most happy as a high school band director!

Photo 899 CWSC @ SCC 4 shows trumpets Dennis Haldane, Bob Panerio Jr, Dave Brown Trombones Leonard Walworth, Norm Wallen, John Morrell and saxophones Jere Knudtsen and Terry Layne (standing)

1974_04_17_Moawad_JB1

900 CWSC Jazz Band I Session 04/17/1974

Band Room

Sound Preservers, Olympia (Al Giles) Equipment unknown

See PDF Program 900 for 04/11/1974 concert

Little Dipper (Mike Carubia) Chet Dennis- trb, Alan Paxton- tpt, Nick Moore- pno

My Funny Valentine (arr. Dave Barduhn)

Neverbird (Ray Brown) Nick Moore- pno, Bruce Beckwith- TS, Dave Brown- tpt

Fantasia for Alto Saxophone (Kim Richmond)

Ballade- Mov I

Latino- Mov II

Scherzo- Mov III

Tinsel (Excerpt) (Willie Maiden) Terry Layne- AS, Nick Moore- pno

This recording of Tinsel stops shortly before the end. Too bad! The master tape ran out.

Dave Brown ultimately returned to CWU. He produces and directs all the music for the theater department, and teaches some class piano too.

Neverbird was the name of the Stan Kenton tour bus. This Ray Brown is not the late great bassist. He is the ex Kenton trumpet player, composer/arranger, and founder of the excellent Full Faith and Credit Big Band.

I believe this is the first recording of a Dave Barduhn chart by any Central band. Barduhn would soon play a prominent role at Central, especially with the jazz choir.

1974_05_03_Moawad_JB1

1229a Jazz Band I Studio 05/03/1974

Sound Preservers (Olympia) Equipment unknown

This is my Reel 118, which included both 899, 903, 1229a and 1229b. Moawad's master of 1229a 05/03/1974, did not survive to the archive, nor did his master of 1229b Bremerton 05/10/1974.

My notes insist Al Giles recorded this in the bandroom. If so, that meant Giles recorded the band in Ellensburg three different times that May. I don't recall that, but it is possible.

This copy from my files is the only one known

Little Dipper (Mike Carubia) Chet Dennis- trb, Alan Paxton- tpt, Nick Moore- pno
My Funny Valentine (arr. Dave Barduhn) Dave Brown- tpt, Nick Moore- pno
Fantasia For Alto Saxophone (Kim Richmond) Terry Layne- AS
 Ballade- Mvt I
 Latino- Mvt II
 Scherzo- Mvt III
Tinsel (Willie Maiden) Terry Layne- AS
Neverbird (Ray Brown) See 902 this cut only?

If this date 06/25/1974 is correct in my notes it is the only recording in the archive on that date. June 25 seems impossibly late for a session. The date is almost certainly in error, as there was a session 05/25/1974 that included Chelsea Bridge. This track represents a backup.

Chelsea Bridge (arr John Ward) from 06/25/1974 Norm Wallen- trb, Dave Brown- tpt, Nick Moore- pno

FLAC and m4a's completed

Central Washington University Jazz Ensemble - John Moawad, Director
Olympic College Jazz Festival - May, 1974

1229b See 1243, 1230

CWSC Band I Olympic College Jazz Fest 05/12/1974 (Sunday)
Handheld Audience Recording



See cassette 1243 for master. No m4a's extracted here.

Styles May Come And Styles May Go But The Blues Is Always Fun To Blow (Alan Farlow) Alan Paxton- tpt, Mike Cooper- TS
Of Herbs And Stewed Rabbits (Gary Hobbs) Max Rees- guit, Terry Layne- AS, Gary Hobbs- dms
Fantasia For Alto Saxophone (Kim Richmond) Terry Layne- AS
Ballade- Mvt I
Latino- Mvt II
Scherzo- Mvt III

My parents made this recording on a hand held Sony stereo cassette recorder. That master is cassette tape 1243 which wasn't recovered from the family home until 11/2012. 1229b was my reel to reel copy of the master cassette 1243, digitized before the discovery of the master cassette.

As we'd won the Olympic festival in '83 and travelled to Chicago as a result, I recall (and my notes confirm) we played on the main stage Friday, 05/10/1974 as the demonstration group at Olympic College Jazz Festival (Bremerton) for the high school kids while the judges made their decision on the high school winners.

We also played the same festival two days later on Sunday 05/12/1974 as part of the college division, but in a different room, which was not recorded by the festival equipment.

Aside...

So, the band went from Ellensburg to Bremerton on Friday, then home late Friday night. Sunday morning the band went to Bremerton again, and back the same day. What a miserable fiasco, including long ferry rides.

I informed Moawad I would be staying in Bremerton Friday night, Saturday, and would ride back to Ellensburg from Bremerton Sunday night with the band due to a family reunion near Bremerton that weekend, which also was always Mother's Day weekend. Moawad would have none of that, and demanded I skip the family reunion and Mother's Day to travel with the band as a unit.

Friday afternoon after our set, my mother, with my lead trombone book in hand, confronted Moawad and told him I was doing Mother's Day and the reunion, and if he didn't like it he could have somebody sit in for me Sunday, and for the rest of the school year, and every Olympic College festival for the rest of my Central career.

"She and all the other Mother's of kids in the band had missed every single Friday and or Saturday for this festival for three years of high school, plus 4 or even 5 years of college, and Moawad was NOT going to trash the entire weekend including Mother's Day Sunday too for the sake of 16 hours riding on a bus!"

Apparently mothers of other band members were lurking in the shadows with similar ideas.

As is typical, CWU bands were made up of close to 80% kids from the Seattle metro area. Faced with extreme pressure from angry mothers on Mother's Day Weekend, Moawad relented, but man oh man was he angry!

The bus was mostly empty for the Friday return trip to E'burg, and for the Sunday trip from E'burg back to Bremerton. The bus was loaded again for the final leg to E'burg on Sunday night. Angry mothers trump even the most stubborn band director!

After the Olympic College Jazz Festival in 1974, the 1975 festival was cancelled with no heir apparent coming forward. Moawad experimented with an invitational format to select bands over several spring weeks. In 1976 John Moawad adopted the Mother's Day weekend date for the CWSC Invitational Jazz Festival.

Due to conflicts with high school testing, proms, school musicals and other factors the date moved around, but has settled in the spring.

Now the CWU John Moawad Invitational Jazz Festival, the 38 available performing slots fill quickly with a waiting list. Most of the participating high school directors are Central alums bringing their own bands to CWU, just as their band directors had brought them to the festival as students.

Is this the longest-running festival of this type at a 4-year school in the country? Unclear, but maybe.

1230 See 1243, 1229

The master for this is 1243

Olympic College 05/12/1974
CWSC portions are on 1229b
Formerly NW RR 125

1243a See 1228 and 903 1248

CWSC Jazz Band I @ Olympic College 05/10/1974

Little Dipper (Mike Carubia) Chet Dennis- trb, Alan Paxton- tpt, Nick Moore- pno
Tinsel (Willie Maiden) Terry Layne- AS, Nick Moore- pno
Neverbird (Ray Brown) Nick Moore- pno, Bruce Beckwith- TS, Dave Brown- tpt
My Funny Valentine (arr. Dave Barduhn) Dave Brown- tpt

1974_05_10_Moawad_JB1

903 See 1228, 1243, 1248

CWSC Jazz Band I @ Olympic College 05/10/1974

Little Dipper (Mike Carubia) Chet Dennis- trb, Alan Paxton- tpt, Nick Moore- pno
Tinsel (Willie Maiden) Terry Layne- AS, Nick Moore- pno
Neverbird (Ray Brown) Nick Moore- pno, Bruce Beckwith- TS, Dave Brown- tpt
My Funny Valentine (arr. Dave Barduhn) Dave Brown- tpt

Moawad wrote "Good Performance!" on the master tape box of this one. Little Dipper had de-evolved to a slower dirty shuffle. BTW, in addition to not mixing up your Ray Browns, or confusing them with trumpeter Dave Brown in this band, don't mix up Little Dipper with the Thad Jones chart Big Dipper. I think I have them all correct in the archive. Maybe not.

I recall this performance felt quite different than usual at Olympic. It was the first time we had ever performed there when it wasn't a contest, at least for us. As "winners" the previous year, we were some kind of "demonstration group" that played in a different venue on Sunday after we had performed Friday in the usual gym venue. It was good not to be competing. On the other hand, nobody was particularly interested in hearing us because we weren't part of the contest.

This is the May 10 concert. There is a copy of this master on 1229 that continues on both 1227 and 1231. Obviously this 903 master is the best quality.

My notes also say this was broadcast on KING FM and recorded off the air to a cassette that was dubbed to a reel to reel. This is one of the most convoluted messes in the entire archive.

We also played May 12, a much longer program on a master not surviving to Moawad, but is in my personal files. The live Sony stereo cassette recording made by my parents from the audience is on 1243b. There is a reel to reel copy of that master cassette on 1229b, which continues on 1228 and 1230. Again, obviously the best audio is the master 1243b.

Though we didn't know it for certain at the time, this was the final Olympic College Jazz Festival, which began in 1960. The 1974 festival published a 15th year 72-page commemorative program. That program provides a wealth of Northwest jazz education history. There is a PDF of this LP record-sized program. There is a commemorative LP record too, featuring excerpts of winning bands spanning many years.

It is unclear when it was announced there would be no 1975 festival. College and university jazz band directors including CWU (John Moawad), WWU (Bill Cole), UW (Roy Cummings), and Olympic (Ralph Mutchler) organized an invitational Spring Collegiate Jazz Festival for 1975, hosted by UW in Meany Theater. This event happened in '76, and '77 too, with variations of spring dates and bands in attendance.

With no Olympic festival in the spring, the numerous CWU grad high school jazz directors were hungry for a new festival. In 1975 Moawad tested the water, inviting a couple high school bands to campus in various holes in the calendar. The high school directors were enthusiastic, as this was a friend non-adjudicated concert, not a contest.

In 1976 the Festival was official, over Mother's Day weekend on the department calendar with two solid days of bands. Moawad ran the sound system himself, hearing every single group. Vocal jazz choirs were added later. The festival continues today as the John Moawad Invitational Jazz Festival. The date has varied, but has settled in the spring.

Central continued to attend the Spring Collegiate Jazz Festival through 1977. If it continued after 1977, Central never participated. I suspect there were only those three events. A couple recordings survive.

AIFF's and MP3's created

Photo 903 CWSC @ OJC 1974 13 shows John Moawad addressing the audience.

903 CWSC @ OJC 1974 05 shows Mike Horsfall- vibes, Keith Anderson- per, Nick Moore- pno, and Moawad

903 CWSC @ OJC 1974 18 shows the trombones in action- Chet Dennis, Leonard Wallworth, Norm Wallen, John Morrell, Dave Minear- tuba with Pete Wilson looking on.

903b CWU Olympic 1973 01 shows most of the band

Trumpets l-r: Alan Paxton, Pete Wilson, Dennis Haldane, Brent Irwin, Dave Brown

Tabs l-r: Chet Dennis, Steve Montague, Norm Wallen, John Morrell, Dave Minear

Saxes Greg Metcalf, Jere Knudtsen

Jim Miller-bs, Gary Hobbs- dms, Max Reese- guit, Jerry Bell- perc.

903b CWU Olympic 1973 02 shows band singer Joette Montgomery singing I Left My Heart in San Francisco, the Thad Jones version sung by Sarah Vaughan transcribed by Greg Metcalf.

1974_05_12_Moawad_JB1

1243b See 1230, 1229

CWSC Band I Olympic College Jazz Fest 05/12/1974 (Sunday)

Styles May Come And Styles May Go But The Blues Is Always Fun To Blow (Alan Farlow) Nick Moore- Pno, Alan Paxton- tpt, Mike Cooper- TS

Of Herbs And Stewed Rabbits (Gary Hobbs) Max Reese- Guit, Terry Layne- AS, Nick Moore- Pno, Gary Hobbs- Dms

Fantasia For Alto Saxophone (Kim Richmond) Terry Layne- AS

Ballad

Latino

Scherzo

My Funny Valentine (arr. Dave Barduhn) Dave Brown- tpt.

This is the master for a confusing bunch of copies, see 903. This was not the Friday "contest set" on 903, but a concert we played on Sunday at the festival. (Something about us not being eligible to return to the American Collegiate Jazz Fest because we'd gone to Chicago the year before?? We were a demonstration group?) Olympic did not provide the usual recording for Moawad. My parents Fran and Jerry Wallen recorded this on the Sony stereo cassette from the audience.

This may be the only live uninterrupted recording of all three Fantasia movements. Moawad segues quite quickly, with virtually no time for applause.

Who else but Moawad closes a "contest set" with a ballad?

1974_05_22_Moawad_CB1

1225d 9 Lb Ball @ Combo Nite 05/22/1974

Bilbo's Dance (Gary Hobbs)
The Days Of Wine And Roses

1974_05_22_Moawad_CB2
1228b

From the personal files of Norm Wallen, formerly RR 102, now 1228b

1228b CWSC Faculty Combo 05/22/1974
Hertz Hall- Combo Nite

Lady Be Good (arr. Bob Panerio Sr)
Opus In Pastels (Stan Kenton- arr. Bob Panerio Sr)
A# Ionian Jam Blues

Band:

Bert Christianson- AS, Bob Panerio Sr- tpt, Ray Wheeler- TS, Greg Metcalf TS-BS,
Wendal Holmstrom- trb-pno, Al Galante- guit, Bruce Beckwith- pno, John Moawad-
dms

This is a remarkable one of a kind recording. Somehow the faculty was persuaded to assemble a jazz combo. This was highly unusual, because it was very rare to hear these professors play at all in public. Unless you were taking lessons from these professors, you may have never heard them play at all. Their playing was legendary, but almost never in evidence, and never, ever in jazz.

I remember barely finishing my music theory 6 final exam because I was watching Panerio write the chart on Opus In Pastels directly to the musician's parts from memory with no sketch or score while we were taking the test. I think he finished a couple parts before I finished my test!

This is the only recording I've ever heard of Bert Christianson playing anything, jazz or legit on any instrument. Bert played clarinet, flutes, saxophones, and drums. he was Moawad's drum teacher at Central for years.

Ray Wheeler played legit clarinet in very rare circumstances that I recall. It is unlikely any of those recordings survive, maybe in the Brooks library, but unlikely. This was the first and only time I ever heard him play saxophone when I was in school. (Years later I played several dance gigs with Ray in the Yakima Dance Band Sophisticated Swing.)

You can hear Panerio play trumpet (and sing) with the CWSC Band under his direction at the U of W concert on Over The Rainbow in 1967. He also sings and plays I Can't Get Started the May 25, 1975 Jazz Nite recording.

If anybody has the old Many Sounds of Nine record I'd love to hear it. Panerio was supposedly at his peak in those days.

This is the only time Moawad played drums in public in a school setting during my years, including high school. In the process of digitizing this archive I have found 1991 recordings of The Music Makers dance band Moawad played in for many years.

Wendall Holmstrom on trombone? I think he was with the Ellensburg schools at the time. The rest of the guys were students, drafted to fill out a few parts.

I remember Panerio giving the evil eye to Wheeler during this set. They'd agreed to do only a single chorus each. It really difficult to get Ray to be brief about anything, and of course he launched into a second chorus in spite of that agreement.

I don't recall the opening couple seconds of Opus In Pastels being lost, but they are now.

As a music theory teacher, Panerio would never do a blues in Bb major. Of course this group performed in A# Ionian Mode. Actually I'm surprised he didn't call this one G triple-sharp Ionian Jam Blues. That would be much more the way he asked us to think!

1974_05_25_Moawad_JB1

902 CWSC Jazz Band I Session 05/25/1974

Al Giles- Sound Preservers (Olympia) Equipment Unknown

Keep The Customer Satisfied (arr. Alan Farlow) Alan Farlow- bari, Chet Dennis- trb

Little Dipper (Mike Carubia) Chet Dennis- trb, Alan Paxton- flg, Nick Moore- pno

Dreamin' (Mike Carubia) Nick Moore- pno, Dave Brown- flg

Fantasia for Alto Saxophone (Kim Richmond) Terry Layne- AS

Ballade- Mov I

Latino- Mov II

Scherzo- Mov III

Scherzo- Mov III (Take Two)

Of Herbs and Stewed Rabbits (Parts 1 and Two)- (Gary Hobbs) Max Rees- guit, Terry Layne- AS, Nick Moore- pno, Jim Miller- bs, Gary Hobbs- dms

My Funny Valentine (arr Dave Barduhn) Dave Brown- tpt, Nick Moore- pno

Styles May Come And Styles May Go But The Blues Is Always Fun To Blow (Alan Farlow) Nick Moore- pno, Alan Paxton- flg, Mike Cooper- TS

Chelsea Bridge (arr. John Ward) Norm Wallen- trb, Nick Moore- pno.

Chelsea Bridge (Take Two)(arr. John Ward) Norm Wallen- trb, Nick Moore- pno.
Neverbird (Ray Brown) Nick Moore- pno, Mike Cooper (Bruce Beckwith)- TS, Dave
Brown- tpt

Chelsea Bridge (Alternate 14)(arr. John Ward) Norm Wallen- trb, Nick Moore- pno.
The alternate 14 Chelsea Bridge may be from a different session.

Recording session dates are cloudy from spring of 1974. My records say this session was May 25, 1974. Moawad's handwritten notes say 05/30/1974, which as a result I wrote on the box. I'd guess my date is correct, because there is a Jazz Choir concert apparently at Roosevelt on May 30. Our notes also disagree in a couple spots on who the soloists are. On the other hand, May 25, 1974 was a Saturday. Did we record on a Saturday?

Not that it is critical one way or the other, but in my files on my reel 118 I have cuts from a 05/03/1974 session. That master doesn't seem to have survived. See 1229a

902 AIFFs and MP3's created

1974_05_30_Moawad_VJ1

901 Jazz Choir + Roosevelt HS 05/30/1974

Equipment and Location Unknown

How High The Moon (arr. Bruce Beckwith)

My Funny Valentine (arr. Bruce Beckwith)

Jazz City Blues (Bruce Beckwith)

Our Love Is Here To Stay

Misty

It Don't Mean A Thing...

Don't Take Your Love From Me (arr. Dave Barduhn)

Unknown (blues- doo bah doo bah?)

It's Not Easy Bein' Green

Am I Blue?

There Will Never Be Another You (arr. Dave Barduhn)

Unclear where this was recorded. The audience is very enthusiastic, like it could be at Roosevelt in Seattle. Clearly not all of this is Central. They couldn't have so many tunes learned, and none of these charts other than the Bruce Beckwith arrangements exist in the CWU library from that period.

The master is an editing mess, with many of the tune beginnings clipped off. There are no introductions or mentions of soloists or the trio. It is odd Central would

perform only three of the charts in their regular set. It is likely the recorder simply missed the beginning of the Central set.

It is a long and interesting program..

Only Waldo King or John Moawad would follow Bein' Green with Am I Blue...

On the master reel box, Moawad called the unknown blues simply "Blues."

Either it never had a title, or he couldn't remember it at the time.

The set opens with Central. In those days choirs were on risers, so groups could share equipment much more easily.

It is possible this was the first time Moawad heard many of these Roosevelt charts.

This arrangement of There Will Never Be Another You sounds like Central to me. Apparently they had the chart learned by spring of 1974. These are the first Dave Barduhn charts in the archive, if you can separate the Central from the Roosevelt, which isn't necessarily easy. Starting a few months later in fall of 1974 they would learn the Bob Randall arrangement, which was performed in '75 and '76.

Barduhn had graduated from Roosevelt two years earlier. It is unclear exactly when Dave wrote his version, but Central recordings of the Barduhn version would appear in 1977 and at NAJE Dallas '78.

AIFFs and MP3's created

1974_11_15_Moawad_JB1

1250 CWSC Jazz Band I @ Mt. Hood C.C. 11/15/1974

See 1231

Moondance (arr. Alan Farlow) Alan Paxton- tpt, Jere Knudtsen- AS, Don Wolf- trb

Of Space and Time (Hank Levy) Jere Knudtsen- SS

Solar (arr. Aaberg) Dave Aaberg- flg, Max Rees- guit

It Might As Well Be Spring (arr Lennie Niehaus) Jere Knudtsen- AS, Chuck Cooper- TS

Hit and Run (Ray Brown) Max Rees- guit

AIFF Only

Band:

Sxs: Jere Knudtsen, Chuck Cooper

Tpts: Alan Paxton, Dave Aaberg

Trbs: Norm Wallen, Leonard Walworth, Jeff Palmer, John Morrell

Rhy: Max Rees- guit

If this wasn't Dave Aaberg's first concert as a freshman, it is close. Not many freshmen made Band I, even in those days. Moawad recruited Aaberg quite heavily. It is

easy to hear why. Already he had two charts finished, the first of many. This would include half the jazz choir set at NAJE Dallas in 1978, and would extend to graduate work and a Masters at Central.

Dave would get his doctorate in composition from University of Texas and become Director of Jazz Studies at Univ of Central Missouri for 28 years and counting as of 2015.

When he arrived at Central Dave could barely play above the staff. Panerio worked hard on him. Before he graduated, Dave was playing lead!

This is the master cassette recorded on the stereo Sony from the audience by my parents Fran and Jerry Wallen. The original cassette was located after the reel was digitized. This should replace the copy. For the copy, see 1231.

From the personal files of Norm Wallen
FLAC and m4a's completed

1231

See 1250 for master

From the personal files of Norm Wallen

CWSC Jazz Band I @ Mt. Hood CC 11/15/1974

Moondance (arr Alan Farlow) Alan Paxton- tpt, Jere Knudtsen- AS, Don Wolf- trb
Of Space and Time (Hank Levy)

Solar (arr. Aaberg) Dave Aaberg- tpt, Max Rees- guit

It Might As Well Be Spring (arr Lennie Niehaus) Jere Knudtsen- AS, Chuck Cooper- TS

Hit and Run (Ray Brown) Max Rees- guit

AIFF Only

Band:

Sxs: Jere Knudtsen, Chuck Cooper

Tpts: Alan Paxton, Dave Aaberg

Trbs: Norm Wallen, Leonard Walworth, Jeff Palmer, John Morrell

Rhy: Max Rees- guit

This is a reel to reel copy of the cassette master recorded by my parents from the audience. The original cassette was located after this reel was digitized. For the master recording see cassette 1250

This FLAC was saved as a backup for no particularly good reason.



1974_12_13_Moawad_JB1

897 Concert in SUB Pit Fall 1974 (Probably 12/13/1974)

Moondance (arr. Al Farlow) (Excerpt) Don Wolf- trb

Of Space And Time (Hank Levy) Jere Knudtsen- SS

Solar (Miles Davis) arr. Dave Aaberg- Dave Aaberg tpt, Max Rees- guit

It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS, Chuck Cooper- TS

Valdez In The Country (Hathaway arr. Al Farlow)

Watermelon Man (arr. Si Zentner)

Down And Dirty (Hank Levy) Bob Panerio- tpt

Sweet Talkin' Hannah (arr. Pat Thompson) Nick Moore- pno

Solar is the first archive recording of an arrangement by freshman trumpet player Dave Aaberg. Dave would go on to be one of the most prolific writers and performers in Central history for both jazz bands and jazz choirs. After his Masters at Central, Dave would get his doctorate at University of Texas. He is currently the long-time director of Jazz Studies at the University of Central Missouri.

27 different recorded Aaberg arrangements will be heard, all the way to the end of the archive. The Central files have 37 different Aaberg arrangements! No doubt he wrote many more not surviving to the files.

Moawad was a top-notch recruiter.

Allied 260
3 3/4 ips
Pioneer/Tascam
AIFF and MP3's generated

Central Washington State College Jazz Ensemble
John Moawad, Director
Seattle Opera House - January 1975

1975_01_11_Moawad_JB1
904 CWSC Jazz Band I @ Seattle Opera House 01/11/1975
Al Giles- Sound Preservers (Olympia) Equipment unknown

Moondance (arr. Alan Farlow) Alan Paxton- tpt, Don Wolf- trb, Jere Knudtsen- AS
Of Space And Time (Hank Levy) Jere Knudtsen- AS
Solar (arr. Dave Aaberg) Dave Aaberg- tpt
It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS, Chuck Cooper- TS
Valdez In The Country (Hathaway arr. Al Farlow) Max Rees- Guit, Chuck Cooper- TS,
Alan Paxton- tpt
AIFF's and MP3's created

Another excellent performance. The alto sax work of Jere Knudtsen is highlighted here, playing in front of his "home crowd" at the Kent Meridian Opera House gig. Soon Jere would be the band guy at Pierce College for more than 30 years.

Notable too, is the first chart and solo from freshman Dave Aaberg. Dave would go on to be one of the most prolific writers and performers in Central history, for both bands and choirs. He is currently the director of Jazz Studies at the University of Central Missouri.

Moawad was a top-notch recruiter!

This was the third annual Kent Meridian Jazz Festival

Photo 904 CWSC Seattle Opera House 1975 23 shows most of the brass section
Alan Paxton, Pete Wilson, Dennis Haldane, Dave Aaberg, Bob Panerio Jr tpts

Don Wolf, Leonard Walworth, Norm Wallen John Morrell trbs, Nick Moore- pno, Max Reese- guit

904 CWSC Seattle Opera House 1975 03

Chuck Cooper- TS, Evan Shelter- AS, Jere Knudtsen- SS, Loren Haskell- TS, Al Farlow- Bari

904 CWSC Seattle Opera House 1975 06

Chuck Cooper- TS, Evan Shelter- AS, Jere Knudtsen- SS, Loren Haskell- TS, Al Farlow- Bari

1975_03_14_Moawad_JB1

1232a See 1240ab

From the personal files of Norm Wallen (Formerly NW RR 136)

CWSC Jazz Band I Jazz Nite 03/14/1975 McConnell Auditorium

Stardate 4040.7 (Alan Farlow) Bob Panerio Jr- flg, Nick Moore- pno.

Flashbacks (Curt Berg) Nick Moore- pno, Pete Wilson- tpt, Max Rees- guit.

Double Fault Blues (Ray Brown) Nick Moore- pno, Jim McKenzie- AS, Jim Miller- bs

What Are You Doing The Rest Of Your Life (arr. Dave Aaberg) Dave Aaberg- tpt

This Is Not The Time (Curt Berg) (tape flutters) Bob Panerio Jr- flg, Mike Cooper- TS, Nick Moore- pno

Probe (Kim Richmond) Pete Wilson- tpt

Band:

Sxs- Jim McKenzie, Evan Shelter, Mike Cooper, Chuck Cooper, Alan Farlow

Tpts- Dennis Haldane, Alan Paxton, Pete Wilson, Dave Aaberg, Bob Panerio Jr

Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell

Rhy- Max Rees- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, Jim Miller- bs

This is a recording made from the audience on audio cassette. No Moawad master of this set survives.

Stardate 4040.7 is a reference to the original Star Trek TV series. It was Farlow's favorite episode, where the Enterprise encounters a planet organized like Chicago mobs in the 1930's.

This was another marathon Jazz Nite. The other groups are heard on 1240.

As an aside here, because this recording is the nearest date in the archive, I've attached the Chamber Band/Jazz Band tour program to this archive number.

In the Winter of 1975 we toured toward Walla Walla on our way to the Northwest MENC convention in Spokane because Christianson hadn't toured that direction in many years. All these school tour stops had Central alums as directors.

I remember playing the concert at tiny Dayton High School, only because the sign on the way into town said "Home of the World Famous Pea Festival" which somehow struck me as funny. A "Pea Festival," and there's something world famous about tiny Dayton, WA? We also played Pasco and Colfax.

I hesitate to write this following observation, but it does speak to what a tight-knit social world Central Music was in and outside of class. It also illustrates how different things were in those days in terms of the empowerment of women, societal evolution, and social-sexual mores.

Obviously, everybody looked forward to convention performances, both students and professors. I don't recall for certain, but not only were Central bands at this particular convention, but probably choirs too. That was typical and still the case today at CWU.

Even if the jazz band and jazz choir weren't performing as part of an actual convention hour, in those days the jazz groups always travelled to perform at the Central reception at the conventions.

The Central reception has been the largest reception at every convention for decades. There are so many Central music alums at these conventions it is almost mind boggling. Even the biggest of rooms at the major hotels are jam-packed with happy grads renewing old friendships amid much mythology and lore.

The professors always had the band and choir officers work out the student hotel room assignments. As a freshmen (if you were fortunate enough to be in the touring or convention groups) you learned never to question the room assignments. These assignments could be very strange, with men in choir and band sharing rooms, often combinations of people you barely knew.

After dark these odd room assignments suddenly made sense. The officers, mostly women, had worked out the details so by switching half the people in the various all male and all female rooms, all the couples could sleep overnight in a hotel with their current boy/girlfriends. (Usually two double beds per room, which was... interesting.)

Most of these couples essentially lived together anyway in the dorms, off-campus apartments or houses through various strategic switches as needed. It was simply an extension of everyday life. However, reservations were made long in advance. There were frantic last minute switches as the couples hooked up and broke up, with unexpected new couples appearing out of nowhere at the conventions.

No further details are necessary here. I'm sure things like this happen today at CWU too, but almost certainly not on the massive scale of the "free-love" late 1960s and early '70s.

Truth or mythology? You decide...

FLAC and m4a's completed

1249a See 1232, 1248

According to a note in the cassette case, this Severinsen set was recorded 01/31/1975. It is unknown where this was recorded by my parents, possibly in Seattle somewhere. If it was at Central I don't remember the set. It's hard to believe Severinsen would come to CWU Jazz Nite and do a country medley. Severinsen would know better, as he had worked with Moawad in the past.

The end of the Severinsen set is interrupted, and the Marbles set from 1248b continues to what I assume was the conclusion of their set.

I'd guess the Severinsen had no connection to Central, nor can I confirm conclusively that Susie Jones sings with Marbles.

As Central isn't directly involved in the Severinsen or Marbles set to my knowledge, all this audio was retained as FLAC only. Interested future historians, or people with better memories may cause me to break these tracks out to m4a's if more information becomes known. It is probably the unknown tracks from marbles could be deciphered from the "Mock One" LP.

What a mess!

Doc Severinsen

Summertime

Country Medley

Country Road

Your Cheatin' Heart etc.

Malaguena

(Several Unknown)

FLAC Only

1975_03_14_Moawad_JB2

1244a (See 1232 for Band I)

CWSC Jazz Band II 03/14/1975

Bruce Pirrett- Director

MacArthur Park (Arr. Bob Randall- pno) John Mueller- Trpt,

From Time To Time (Steve Haggard?)

Ballad For Jen (Bart Gish)
Son Of Fred (Arr. John Mueller)

I'm a bit ashamed I'm unable to recall more about this band and set. I'm fairly certain Moawad mentions Bruce Pirrett at the end of the full-length recording.

Bruce played bari sax in Band I among other woodwind instruments in concert band. Excellent player. As I recall he taught for a year, then came back for his masters and directed Band II among other duties.

This set is highly unusual. Where else but Central do you hear a Band II perform an entire set of student arrangements and compositions?

I remember Bob Randall as a singer, but he also wrote a lot of early charts for vocal jazz, plus jazz band things too.

Bart Gish was a trombonist and wrote several jazz band compositions and arrangements. After graduating he taught band at Winlock, but I lost track of him after that.

John Mueller was a very interesting and immensely talented trumpet player. John was an albino, with pink skin, absolutely white hair and perfect pitch. His vision was extremely limited to the point I recall he was legally blind. He could see music notes, but only if they were literally within an inch from his nose. His ear and memory was astonishing, one of those guys who heard it once and could play it. How he learned written music must have been a chore, as well as writing charts like Son Of Fred.

John was gregarious, very witty and bright, and a friend of everybody. He always with a joke or offbeat funny comment.

Many of us needed a science credit to graduate, so we took a physics class called "The Physics of Musical Sound." We were a hopeless bunch in terms of science, but the class was useful and sometimes fun.

The professor had several "tone generators" and really expensive oscilloscopes he used in demonstration, usually sounding A 440.

This drove John nuts, because the machines weren't exactly-exactly 440. The professor would confirm the exact pitch with the oscilloscope, which John couldn't really see. John would tune a tone generator to where "it was very close." Stunned at John's ability, the professor ultimately used John's ear to calibrate all the oscilloscopes in the lab to true A 440. It's the only case I can think of where a human ear was more accurate than a machine. That's John Mueller!

Son Of Fred is inspired by the Kenny Clarke-Francy Boland chart Sax No End, which is really the chord changes to Chinatown, which John cleverly morphed into a blues.

On graduation John moved back to the Vancouver/Portland area where he taught trumpet lessons for several years until I lost track of him.

1975_03_14_Moawad_VJ1
1244b Jazz Choir I 03/14/1975

Cheers! (Mancini arr. Bob Randall)
All The Things You Are (arr. Bob Randall)
You're Nobody Till Somebody Loves You (Diane Turcott- solo w trio)
Morning Sunrise (arr. Bruce Beckwith)
On Green Dolphin Street (arr. Bob Randall)
Butterfly Once Flew (arr. Anthony King) Anthony King- pno / voc.
Misty (Randy Litch- guit.)
Traveling On (Bruce Beckwith, Mary Beck- lyrics) Don Wolfe and Leonard Walworth-
Voc.
Lush Life (Susie Jones- Voc)
Please, Walk Softly When You Go (arr. Dave Barduhn)
Jazz City Blues (Bruce Beckwith)

This is an unusual vocal jazz set, unique to the archive. It includes four solo feature numbers with no choir. It is unclear if Moawad had no suitable charts, or only a few full choir charts were learned to his satisfaction.

Some of these arrangements are heard nowhere else in the archive. Please, Walk Softly When You Go is one of those compressed titles. Sometimes it is simply Walk Softly.

It is odd, because this was a lengthy jazz night with three groups performing full sets. The jazz choir did 11 charts, by far the longest set of the three.

We hear the only solo jazz guitar feature in the archive in a jazz choir set. Susie (May) Jones came from Central from Mt. Hood, among the very first to do that with jazz choir. Susie was an important person in the Mt. Hood choirs for Hal Malcom. She wrote many charts, but apparently no charts for Central.

We would receive several Susie Jones charts from Mt. Hood when we inherited their entire vocal jazz library in 2012.

1975_04_04_Moawad_VJ1
905 CWSC Jazz Choir @ Reno Invitational Jazz Festival 04/04/1975

Cheers! (arr. Bob Randall)
All The Things You Are (arr. Bob Randall)
Morning Sunrise (Bruce Beckwith)
There Will Never Be Another You (arr. Bob Randall)

Jazz City Blues (Bruce Beckwith)

AIFF's and MP3's created

This was recorded at the Pioneer Theater Auditorium. No information on any performers was announced. There probably wasn't time in the brief available contest set.

In the early '70s the Reno Jazz festival was the largest festival in the country, with more than 200 groups performing in contest. Moawad jazz bands at Nathan Hale High School in Seattle won first place in 1969 and 1970. After Moawad moved to Central, Hale bands would win Reno in 1971 and 1972, with several Hale grads following Moawad to Central.

Leonard Walworth, a bass in the group and trombone player in Band I writes-

The one we wanted and I've always wanted to hear again is the recording of the jazz choir from Reno in the spring of '75. For my money it's every bit as good as the one from '78. We really rocked the house that night. Hell, maybe better. Suzy and I were in it. I know. Ego, ego. But I would really like to know if it survived.

L.W.

It is no surprise several tunes in the archives are arranged multiple times. This is particularly true of very popular standards including There Will Never Be Another You.

Bob Randall was an early writer in the history of vocal jazz at Central. His arrangements tended to be very difficult. This chart begins with a challenging a cappella section. There is a section in three, ensemble in four, and the chart ends up in fast 11/4 time by the end. Many hours learning this difficult chart!

Deep in the text in archive number 957 Leonard Walworth provides excellent background on Bob Randall and his charts. Cheers was first recorded by the 1967 Central band in a transcription by Pat Thompson. (Archive file 881) Unclear if Randall had access to that chart.

Hopefully the archive doesn't get confused, as Dave Barduhn had written his vocal jazz version close to this same period. In terms of Central performance, the Barduhn version (VJ-076) would replace the Randall version (VJ-496) entirely for a period of many years.

1975_04_10_Moawad_JB1

1245 CWSC Jazz Band I @ Meany Hall UW 04/10/1975 See 1233

Handheld Audience Recording

Stardate 4040.7 (Alan Farlow) Dave Aaberg- tpt, Nick Moore- pno

Michael's Powers (Rob Swenson)

It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS, Mike Cooper- TS

Flight Of The Anchovy (Dave Aaberg) Dave Aaberg- tpt, Nick Moore- pno

Valdez In The Country (Hathaway arr. Al Farlow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow

Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg

Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell

Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John

Giuliani- bs

This is the master recorded made by my parents on a handheld Sony Stereo analog cassette recorder. 1233 is a reel copy of this master. Yes, there is crowd noise, but even after all these years I remain impressed at the relative quality. If the UW recorded the set, it didn't survive to the archive.

Could you make a better recording today with your phone? Yes, almost certainly, especially if you had a dedicated external microphone.

This was a Thursday. No program survives, but it could be the First Collegiate Jazz Festival, which would move to Mother's Day weekend among other dates for the following two years.

1975 was a year of Spring uncertainty. It may have been unclear at this point in April if the Olympic College Jazz Festival would be happening in the traditional context four weeks later. There may have been plans for a high school festival at Olympic, but not colleges.

Ultimately there was no Olympic Jazz Festival at all in 1975. Moawad would claim the date for the first CWU Invitational for 1976, but still manage to attend the UW festival on Mother's Day Sunday for at least one more year.

The UW seemed intent on claiming the Mother's Day Weekend date for a jazz festival too. Since jazz was not a serious part of the UW School of Music at that point, there was probably little support.

It is also possible this initial Collegiate Jazz Festival happened at St. Martin's University in Lacey May 23, 1975 and moved to the UW for 1976. (See below) This would align with other dates, but dates were in flux. If there was a 4th Collegiate Jazz Festival at the UW in 1978, apparently CWU did not attend, or there is no recording. But as we've seen, the UW rarely recorded these joint concerts.

As a CWU junior at the time, in retrospect I'm a bit surprised I wasn't aware or following these political happenings in 1975. Moawad must have been searching for something to do off campus in terms of recruiting in early May.

Late May is dominated by CWU Spring Jazz Nite. Somehow Moawad had managed to book McConnell Auditorium for Spring Jazz Nite 1975, but those days would soon be over. By 1978 Chris Bruya was at CWU. He may have better and more accurate details.

FLAC and m4a's completed

1975_04_10_Moawad_JB1
1233 See 1245 for master

From the personal files of Norm Wallen
CWSC Jazz Band I @ Meany Hall UW)5/10/1975 (maybe 04/10/1975)
3 3/4 ips

Stardate 4040.7 (Alan Farlow) Dave Aaberg- Flg, Nick Moore- Pno.
Michael's Powers (Swenson)
It Might As Well Be Spring (Arr. Lennie Niehaus)
Flight of the Anchovy (arr. Dave Aaberg)
Valdez In The Country (Hathaway arr. Al Farlow)

FLAC only retained as backup for no good reason.

1975_05_23_Moawad_JB1
1246 CWSC Jazz Band I @ St Martin's Univ 05/23/1975

Flight of the Anchovy (arr. Dave Aaberg) Dave Aaberg- tpt, Nick Moore- pno
What Are You Doing The Rest Of Your Life (arr. Dave Aaberg) Dave Aaberg- tpt
Wind-Up (KIm Richmond) Pete Wilson- Tpt, Chuck Cooper- TS
Michael's Powers (Rob Swenson)
It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS
Stardate 4040.7 (Alan Farlow) Dave Aaberg- Flg, Nick Moore- Pno.
Inner Crisis (arr. Bob Curnow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow
Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg
Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell

Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John Giuliani- bs

This is another master made on the Sony stereo cassette recorded from the audience by my parents Fran and Jerry Wallen. The reel copy is 1232b, digitized before this master was recovered.

The St. Martin's Pavilion is a very large gymnasium. Even today it remains the largest indoor venue on the greater Olympia area, hosting numerous high school graduations, etc. Audio quality suffers a bit as a result of the echo.

FLAC and m4a's completed

1975_05_23_Moawad_JB1
1247 (end of 1246 above)

1247 included the end of the Central set above, which was appended to the 1246 master. 1247 included a following set from the Mt. Hood Jazz Band, and a set from the Green River CC Band.

As a little non-CWU bonus, here is one cut from the Mt Hood band featuring trumpeter Laine Larson on People, a transcription of the Don Sebesky arrangement written for Maynard Ferguson. Larsen would migrate to Central the following year, but didn't stay long. Only a few Central recordings including Larson survive.

FLAC and m4a completed

1246 See 1232b

From the personal files of Norm Wallen

1246 CWSC Jazz Band I @ St Martin's Univ 05/23/1975

Flight of the Anchovy (arr. Dave Aaberg) Dave Aaberg- tpt, Nick Moore- pno
What Are You Doing The Rest Of Your Life (arr. Dave Aaberg) Dave Aaberg- tpt
Wind-Up (KIm Richmond) Pete Wilson- Tpt, Chuck Cooper- TS
Michael's Powers (Rob Swenson)
It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS
Stardate 4040.7 (Alan Farlow) Dave Aaberg- Flg, Nick Moore- Pno.

Inner Crisis (arr. Bob Curnow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow

Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg

Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell

Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John Giuliani- bs

This is another master made on the Sony stereo cassette recorded from the audience by my parents Fran and Jerry Wallen. The reel copy is 1232b, digitized before this master was recovered.

The St. Martin's Pavilion is a very large gymnasium. Even today it remains the largest indoor venue on the greater Olympia area, hosting numerous high school graduations, etc. Audio quality suffers a bit as a result of the echo.

FLAC and m4a's completed

1247 (end of 1246)

1247 included the end of the Central set above, which was appended to the 1246 master. 1247 included a following set from the Mt. Hood Jazz Band, and a set from the Green River CC Band.

FLAC and m4a completed

1975_05_23_Moawad_JB1

1232b See 1246

From the personal files of Norm Wallen (Formerly NW RR 132)
CWSC Jazz Band I @ St Martin's Univ 05/23/1975

Flight of the Anchovy (arr. Dave Aaberg) Dave Aaberg- tpt, Nick Moore- pno

What Are You Doing The Rest Of Your Life (arr. Dave Aaberg) Dave Aaberg- tpt

Wind-Up (Kim Richmond)

Michael's Powers (Rob Swenson)

It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS

Stardate 4040.7 (Alan Farlow) Dave Aaberg- Flg, Nick Moore- Pno.

Inner Crisis (arr. Bob Curnow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow
Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg
Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell
Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John
Giuliani- bs

AIFF Only

This is a reel to reel made from the Sony stereo master cassette recorded from the audience by my parents Fran and Jerry Wallen. This reel was digitized before the master was found. The master is 1246.

The 1232b FLAC of this reel was kept as a backup for no particularly good reason.

(Formerly NW RR 132)

1975_05_25_Moawad_JB1

1232c Jazz Nite 05/25/1975 McConnell Auditorium

(See 1248, 1249 for the remainder of this Jazz Nite)

From the personal files of Norm Wallen

Inner Crisis (arr. Bob Curnow)

I Can't Get Started (arr Jay Chataway, trans Brent Irwin) Bob Panerio Sr, voc/tpt

Alone (arr. Bob Curnow) Steve Tarr- trb

Flight of the Anchovy (arr Dave Aaberg) Dave Aaberg- tpt, Nick Moore- Pno.

It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS

Stardate 4040.7 (Alan Farlow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow
Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg
Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell
Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John
Giuliani- bs

This May 25 Jazz Nite is easy to confuse with the May 23 concert two days earlier at St. Martin's.

I could swear I had a copy of this concert off Moawad's master, but apparently not. Like everything else from this Jazz Nite it exists only in the audience recording made by my parents. The Moawad Master, if there was one, is lost.

I Can't Get Started is among my most favorite and fun concert moments of my Central playing days. Hearing Panerio play happens in the archive only on the UW concert in the '60s, in the Faculty Combo in the 70's and here in this concert. It is the only time we get to hear him sing.

The cassette masters of this concert made by my parents are 1248 and 1249. I cannot locate any original cassette with this Jazz Band I set. It must have been on an entirely different cassette that was lost after I dubbed it to reel to reel (NW 136). Maybe it will turn up misplaced or labeled incorrectly in the archive. The audio on Stardate 4040.7 is especially poor because tape was running low and I slowed the speed to 3.75. Even so, the ending was lost.

FLAC and m4a's completed

1975_05_25_Moawad_JB1

1249c

From the personal files of Norm Wallen See 1232, 1248, 1249

Jazz Nite 05/25/1975 McConnell Auditorium

AIFF Only

Jazz Band I

Inner Crisis (arr. Bob Curnow)

I Can't Get Started (arr Jay Chataway, trans Brent Irwin) Bob Panerio Sr, voc/tpt

Alone (arr. Bob Curnow) Steve Tarr- trb

Flight of the Anchovy (arr Dave Aaberg) Dave Aaberg- tpt

It Might As Well Be Spring (arr. Lennie Niehaus) Jere Knudtsen- AS

Stardate 4040.7 (Alan Farlow)

Band:

Sxs- Jere Knudtsen, Jim McKenzie, Mike Cooper, Chuck Cooper, Alan Farlow

Tpts- Dennis Haldane, Bob Panerio Jr, Alan Paxton, Pete Wilson, Dave Aaberg

Trbs- Norm Wallen, Steve Tarr, Leonard Walworth, Jeff Palmer, John Morrell

Rhy- Jim Miller- guit, Mike Horsfall- vib, Nick Moore- pno, Bob Dana- dms, John

Giuliani- bs

It is possible dates have been garbled, or this was the longest Jazz Nite in history. I have no memory of anything except for the Jazz Band I set, and especially Panerio

singing I Can't Get Started. BeeP was angry, because the sound guy had the microphone cranked so hot he had no choice but to hold it as far away as he could, which caused the sound guy to turn it up even more.

My father shot black and white photos, including Professor Panerio playing trumpet and singing. Panerio hadn't played with a Central jazz band since 1967, and had never sung with one. See photo 1249c.

How this concert could include a set from Doc Severinsen before the Jazz Choir and Band I makes no sense, nor does Doc doing a country western set...

Doc may have done that set as part of the concert at St. Martins on 5/23/1975, and it was on the same tape my parents used two days later in Ellensburg.

This stuff on 1246, 1247, 1248, 1249 is somehow confused.

See 1232

1975_05_25_Moawad_JB2

1248 See 1232, 1249

1248a Jazz Nite 05/25/1975 McConnell Auditorium Jazz Band II

Samba De Rollins aka Samba Ala Mueller? (Don Menza) Bob Randall-pno,
Dreamin' (Mike Carubia)
Passacaglia Blue (Greg Metcalf)

The soloists are announced by the unknown director, but the names are difficult to understand.

Greg Metcalf graduated and was the band director at Ellensburg High School.

FLAC and m4a's completed

1248b Marbles @ Jazz Nite 05/25/1975 McConnell Auditorium

What Are You Doing The Rest Of Your Life (Susie Jones- Voc?)

Two additional cuts, unknown.

1248b was not added to the MediaAMP playlist as part of the archive.

1248 and 1249 are analog audio cassettes made by my parents from the audience.

1248 has the 3-cut set from Band II followed by part of a set a set from the band Marbles, which continues on 1249. The notes written by my father included with the

cassette say Don Mock. Names listed in my mother's handwriting appear to say Holmes and Soderstrom.

The internet does provide some answers.

<http://donmockguitar2.blogspot.com/2009/08/mock-one-album-by-don-mock.html>

Don Mock was a Seattle guitarist, Ron Soderstrom a Seattle trumpet player, and Ken Cole a Seattle pianist.

In the above blog dated 8/30/2009 Mock discusses his "Mock One" LP recorded by his "70's fusion band" Marbles in early 1977.

It appears Marbles was a guest artist at Jazz Night as described by Pete Wilson:

I think I remember Marbles... they were a guest at a Jazz Nite in McConnell, kind of a fusion jazz/rock group and I remember that Panerio's dad was there for the night and was TOTALLY unimpressed... said something about how he could make better music with a chainsaw!

P.W.

How Marbles got a gig at Jazz Nite is unclear. Marbles was in infancy at this point. Jazz Nites were marathon concerts even without guest artists. Most guest artists perform with the Central bands and or choirs. I guess Moawad was making some kind of statement about '70s fusion.

The Marbles set concludes after the Doc Severinsen set on 1249

The Marbles set was retained as FLAC only

1975_05_25_Moawad_VJ1

1249b Jazz Choir I Jazz Nite 05/25/1975 McConnell Auditorium

Traveling On (Bruce Beckwith/Mary Beck)

Here's That Rainy Day (arr. Don Clausen)

Morning Sunrise (arr. Bruce Beckwith) Leslie- voc. Leslie McCorkle?

There Will Never Be Another You (Arr. Bob Randall)

Another handheld recording from the audience by my parents. This one has much more microphone noise than usual. This is the only surviving Don Clausen chart in the archive.

1976_01_00_Moawad_JB1

CWSC Jazz Band 1 Recording details uncertain

From the private collection of Alan Farlow

Cooker in the Sky (Al Farlow)

Greasewood City Special (Al Farlow)

Heart to Heart (Jorgen Kruse- arr. Al Farlow)

I don't know if you remember, but I sent 3 charts to Moawad either in the fall of 1975 or winter of 1976. You guys recorded them for me and he sent me the cassette tape. Here they are, for your archives.

Alan Farlow

6/21/2019

Al-

These recordings are welcome! They are not in our archives. I can tell you Heart to Heart and Greasewood City Special were probably introduced in the Fall of 1975, and reached performance the following February. The week after that 2/13/1976 performance in Wenatchee we played a performance in the SUB Pit 2/20/1976, which was also recorded. That concert included Heart to Heart and Greasewood, but not Cooker in the Sky. There are no recordings of Cooker from the period. I assume we learned all three of your charts in that same time-range.

My guess is either we didn't have the woodwind chops for Cooker in the Sky, or Moawad had a different Bossa Nova or Latin thing.

I thought for a minute the recordings you sent might be from that Pit concert, but no. Judging by the solos and overall sound of the band, I'd guess your tracks were recorded slightly earlier, maybe in late January not long after winter break, but before the Wenatchee gig.

In the audio archives I've assigned a date of 01/00/1976 to your three recordings, implying we don't know for certain, but an educated guess is late January. We did the Hal Sherman Opera House gig 1/10/1976. That set didn't include these three charts.

In 2017 when Chris Bruya was on sabbatical I directed Jazz Band 1. Every rehearsal I made a point of sight-reading and recording charts from the stacks with no matching recordings cold-turkey. On June 6, 2017 my choice was Cooker in the Sky. It sounds like you might expect sight reading to sound. Now we have an additional listening choice.

This message is now part of the archive annotation.

1976_01_10_Moawad_JB1

906 CWSC Jazz Band I @ Seattle Opera House 01/10/1976

R.F. Blues (Rudi Fox) Paula Roffe- pno, Steve Tarr & Leonard Wallworth- tbns, Alan Paxton- tpt
Somewhere Over The Rainbow (arr. Dave Aaberg) Bob Panerio Jr- tpt
Procrastination City (w percussion intro) (Ray Brown) Mark Wade- dms & Keith Anderson- Conga, Mike Cooper- TS, Leonard Wallworth- trb
There Will Never Be Another You (arr. Steve Tarr) John Mueller- tpt, Jere Knudtsen- AS
Moment's Notice (arr. Dave Aaberg) Dave Aaberg- tpt, Jere Knudtsen- AS

R.F. Blues, with this exact spelling, is a quirky fun Creative World chart I've only ever heard performed by Central. Spelling may not be entirely consistent everywhere in the archive.

This is the 4th Kent Meridian Jazz Fest, this time featuring Bill Watrous, who many of us first heard in person in Chicago in 1973.

AIFF's and MP3's created

Photo 906 Seattle Opera House 76 5 shows Bob Panerio Jr playing Over the Rainbow
Tpts l-r: Dennis Haldane, John Mueller, Roy Hertzner, Dave Aaberg
Trbs: John Morrell
Sxs: Mike Cooper, Jim Fenton, Jere Knudtsen, Chuck Cooper Pete DeBruyn
Rhythm: Paula Roffe- Pno, Terry Stratton- Guit, Mark Wade-Dms, Wally Ausserer- Bs.

1976_02_13_Moawad_JB1

907 CWSC Jazz Band I @ WMEA Wenatchee 02/13/1976

Moment's Notice (arr. Dave Aaberg) Dave Aaberg- tpt, Jere Knudtsen- AS
LuLu's Back In Town (arr John Ward) Mike Cooper- TS
It Might As Well Be Spring (arr. John Ward) Jere Knudtsen- AS
A Foggy Day In London Town (arr. Norm Wallen) Paula Roffe- pno.
Somewhere Over The Rainbow (arr. Dave Aaberg) Bob Panerio Jr- tpt, Mike Cooper- TS
Bone-A-Fyed (John Ward) Wallen, Gish, Wolf, Morrell, Walworth, Wallen-trbs.
The Sleeper (arr. Pete Wilson) Pete Wilson- tpt, Jere Knudtsen- AS, Roy Herzer- tpt
Heart To Heart (arr. Alan Farlow) Mike Cooper- TS, Dennis Haldane- Tpt, Paula Roffe- pno, Mark Wade- Dms

Band:

Sxs: Jere Knudtsen, Jim Fenton, Mike Cooper, Chuck Cooper, Pete DeBruyn
Tpts: Dennis Haldane, Bob Panerio Jr, Pete Wilson, Roy Herzer, Dave Aaberg, John Mueller

Trbs: Norm Wallen, Leonard Walworth, Bart Gish, Don Wolf, John Morrell
Rhy: Paula Roffe- pno, King Smith- vbs, Wally Ausserer- bs, Keith Anderson- perc,
Mark Wade- dms

AIFF's and MP3's created

This was recorded in the Wenatchee Elks Club. It features the work of Panerio's Jazz Band Arranging class with Foggy Day, Heart To Heart, Over The Rainbow, and The Sleeper. This entire program at convention comes from 5 different Central student writers, including '72 grad John Ward. How many groups anywhere could do this successfully at the "convention level?" It speaks highly to the excellent teaching of Panerio over the years.

Of these charts, LuLu's Back In Town returned several times for Moawad in later years.

All the announcing from Moawad was cut on the master except for the last tune. There was a 15-second gap in the master during Heart To Heart, which I edited to 1 second. The engineer probably had to turn the tape over.

There may have been a bus for the Chamber Band, but those not in Chamber Band drove from E'burg to the Wenatchee convention. No, I didn't drive my car.

I hesitate to mention this, but our "Green Room" for this gig was the Elks Bar, which had been blocked off to public access for the concert. Somehow a nameless jazz band person "accidentally" broke the lock off the booze storage cabinet and loaded a large floor-tom case full of various bottles of really nice liquor. (No, it was not me, and I'm not telling who.)

There were 5 guys in the car as we made a food run for the drive home. Everybody had two bottles of booze, one for each hand. Sure enough, on the highway before long a State Patrol cruiser appeared behind us. The driver was being careful not to speed or drive erratically, but after a couple miles on came the lights. By this point we were sitting on all the bottles in the back seat, plus the car was packed to the roof with coats and horns.

The driver talked to the trooper, and explained we'd just played the convention and were on the way home. It worked, maybe because we still had our tuxes on and we were munching burgers. As the trooper was heading back to the car, our lock-breaker yelled out the window "We fuc*ed your wife!" as loud as he could.

The rest of us were stunned, and I know the trooper heard it, because he started to turn around, but by that point we were already pulling smoothly away toward Blewett Pass and E'burg. After some choice words of our own to our yeller, it was a happy trip home. We did party with class for a few days on all those bottles. Truth or mythology? You decide...

1976_02_20_Moawad_JB1

1217 CWSC Jazz Band I in the SUB Pit 02/20/1976

From the personal files of Norm Wallen CA 023

Greasewood City Special (Alan Farlow) Bob Panerio- trpt, Pete DeBruyn- Bari, Jere Knudtsen, Alto

The Way We Were (Arr Bart Gish) Bart Gish- trb. Chuck Cooper-TS

Heart To Heart (arr. Alan Farlow)

Bone-A-Fyed (John Ward)

It Might As Well Be Spring (arr. John Ward)

The Sleeper (arr. Pete Wilson)

Lulu's Back In Town (arr. John Ward)

I'll Remember April (arr. John Ward)

Moment's Notice (arr. Dave Aaberg)

Why no master survived to Moawad's files is unclear. This concert appears in my personal files only. Moawad may have lost the master. I may have recorded it myself, but I had no microphones at the time. It's likely Moawad recorded the concert, then made a cassette copy for me at my request. I don't recall the details.

FLAC and mp3's created

1976_03_05_Moawad_JB1

1218 CWSC Jazz Band I @ St. Martin's Univ, Lacey, WA

03/05/1976

From audio cassette dubbed to reel 7 1/2 ips.

Akai to Tascam

From the personal files of Norm Wallen

Cassette CA34 Found and digitized!

(Christianson Intro)

Foggy Day (arr. Wallen)

Bone A Fyed (John Ward) Norm Wallen, Leonard Walworth, Bart Gish, Don Wolf, John Morrell- trbs

Over The Rainbow (arr. Aaberg) Bob Panerio Jr- tpt, Mike Cooper- TS

I'll Remember April (arr. John Ward) Mike Cooper- TS

LuLu's Back In Town (arr. John Ward)

The Sleeper (arr. Pete Wilson) Pete Wilson- tpt, Jere Knudtsen-AS, Roy Hertzler- tpt

Moment's Notice (arr. Aaberg) Dave Aaberg- tpt, Jere Knudtsen-AS

FLAC and MP3's created

Beginning in the Spring of 1948, the concert band and jazz band under Bert Christianson toured together, sharing concerts at various high schools. The jazz band appeared out of the concert band, which was simply shocking and delightful to everyone in the audience.

It is a virtual certainty nobody else in the country was doing that in 1948, and probably not in 1976 either.

Moawad was not at this St Martin's event. Bert Christianson sat in for Moawad, who as I recall had shoulder surgery for his persistent bursitis, or was covering classes on campus. I can't recall any other time Moawad ever missed a concert away from campus.

Christianson had founded the very first Central Jazz Band in the fall of 1947. It had been nearly 15 years since he'd fronted a jazz band. We were mortified at the time, but Bert did a very nice job getting the exact tempos from the arrangers themselves, or lead alto man Jere Knudtsen.

Bert honestly had a very good time. The AIFF master includes all his introductions, which are the only known recordings of his voice. For fun I MP3'd his intro to I'll Remember April with that in mind. Bert was an excellent teacher. I've always felt very fortunate to be one of his students.

I can't recall why we were in concert at St Martin's University in Lacey, WA in the "pavilion" which is a huge gymnasium. High school commencements are held there frequently, as it seats more people than any other nearby venues.

This recording was made from the audience by my parents on a Sony cassette recorder. Yes, there is crowd noise, chatter, with a nasty "slap back echo" in the huge gym, but it is the only known recording of this event.

Actually it is quite shocking and poignant to hear Christianson's voice after all these years. We are very fortunate to have this recording.

1976_03_10_Moawad_JB1

1234 Ellensburg Library Tape 03/10/1976

From the personal files of Norm Wallen

Ellensburg Library Tape Winter Quarter 1976 03/10/1976?

The tape says the last concert of Winter 1976. I'm guessing we did a concert at the library before we went on Christmas break. No idea of the genuine date. Wallen RR 173

Body And Soul (arr Marty Paich) Paula Roffe- pno.

I'll Remember April (arr. John Ward) Mike Cooper- TS, Norm Wallen- trb

LuLu's Back In Town (arr. John Ward) Mike Cooper- TS (Master Cut)

The Sleeper (arr. Pete Wilson) Peter Wilson- Roy Herzer- tpts. Jere Knudtsen- AS(Master Cut)

It Might As Well Be Spring (arr. John Ward) Jim Fenton- AS

Somewhere Over The Rainbow (arr. Dave Aaberg) Bob Panerio Jr- tpt

Moment's Notice- (arr. Dave Aaberg) Dave Aaberg- tpt, Jere Knudtsen- AS

Band (Probable):

Sxs: Jere Knudtsen, Jim Fenton, Mike Cooper, Chuck Cooper, Pete DeBruyn

Tpts: Dennis Haldane, Bob Panerio Jr, Pete Wilson, Roy Herzer, Dave Aaberg, John Mueller

Trbs: Norm Wallen, Leonard Walworth, Bart Gish, Don Wolf, John Morrell

Rhy: Paula Roffe- pno, King Smith- vbs, Wally Ausserer- bs, Keith Anderson- perc, Mark Wade- dms

I don't recall much about this concert, except my notes say Moawad was sick and wasn't at the concert. I'd guess Jere Knudtsen counted tunes off and directed while he played. Jim Fenton plays It Might As Well Be Spring, which is usually Jere's feature. I've guessed it is 3/10/1976 but can't be sure.

No idea why the master is chopped up, or why it isn't part of the archive. In making my copy I was very low on tape. I may have clipped it myself. No idea who made the original recording. My notes say it was a cassette. The cassette is lost.

FLAC and m4a's completed

1976_04_15_Moawad_VJ1

908 CWSC Jazz Choir @ Seattle Opera House 04/15/1976

Almost Like Being In Love- Leonard Walworth- voc

Dreams May Be Erased (Jean Wolf arr. Bruce Beckwith) Pam Morris- voc, Paula Roffe- pno

There Will Never Be Another You (arr. Bob Randall)

Maiden Voyage (arr. Bob Randall) Mike Brummel- Sax, Paula Roffe- pno

Give Me A Song With A Beautiful Melody (arr. Alan Yankee) Leslie McCorkle- voc

Green Dolphin Street (arr. Pat Thompson) Jean Wolf- voc

AIFF's and MP3's created

A very relaxed and happy set in Seattle. For once at the Opera House they let the tape roll with all the introductions. Moawad didn't credit any arrangers, but we do know the soloists. No names beyond these were mentioned.

Leonard Walworth, who was a bass singer in the group, and plays trombone in Band I writes-

We were doing an invitational concert at the Seattle Opera House. It was one of Michael Kysars' first productions there and actually was on vinyl. Again, another really good performance but only two of the tunes we sang are on the record.

Central Washington State College Jazz Ensemble
History of Jazz Nite - John Moawad, Director
Samuelson Union Building Ballroom - May, 1976

1976_05_12_Moawad_JB1

934a History of Jazz Nite 5/12/1976

Jazz Band I

See also 1219 (CA 36) Found and Digitized. Compare banter etc.



This concert was in the SUB Ballroom. With 55 tracks, it is by far the most massive concert in the archive. I can tell you it was very valuable learning!

Newly hired piano professor Peter Gries played three piano rags to open the show. Little did we know at the time this relative youngster would “grow up” to become a very successful Chair of the Music Department for many years.

When I returned to CWU 34 years later and the transition was underway. Peter was wrapping up his CWU career. By late spring of 2010, Todd Shiver had been hired as his replacement. I joined the adjunct staff in September of 2010, the same fall quarter as Todd. With Peter retired, no full time faculty at all was left on staff from my time at CWSC - CWU.

A Dixieland combo followed with classic Dixie tunes.

Jazz Band I wrapped up with a retrospective of several classic big bands.

Moawad narrates. He wrote his own script, but wasn't reading anything. All those years of teaching History of Jazz made that easy.

Most of the jazz band arrangements were written by Professor Robert Panerio. He wrote the full scores, and the part writing fell to we students. I did the parts on several myself, but I wasn't alone by any means.

These charts do survive in the library. Panerio was on hand at several rehearsals to help us get the style exactly right. It was a fun project, and an unusual end to my undergrad years.

Panerio wrote 11 different big band medleys, Ellington, Goodman, Barnet, Hawkins, Brown, Krupa, Miller. Herman, James, Dorsey and Kenton. Lotta work! No wonder he didn't want to write the parts.

Not all of the individual tunes are listed here.

As the concert progressed and the reels ran low, the recorder was switched off between tunes. I assume all the narration was captured, but maybe not.

For the MP3 files I normalized most of the intros. The MP3 tracks are ordered by "track number" in the info window from "a" to "ddd." Yes, 56 tracks or so... but you can reconstruct the entire concert in order. Of course the unedited original full length 16 bit 44.1 Hz AIFF file is there too.

There is also a cassette recording made from the audience by my parents of portions of the concert. It may contain some of the Moawad intros omitted elsewhere.

Take The "A" Train
Satin Doll
C Jam Blues
Nice 'N Easy
Leap Frog
Sentimental Journey
Bizet Has His Day
Blue Flame
Woodchopper's Ball
Early Autumn
Four Brothers
Eager Beaver
Opus In Pastels
Artistry In Rhythm

1219 was a cassette recording my parents made from the audience. That FLAC was retained, but m4a's were not extracted

Recording Tape: TDK Audua 10" Reel, Side One

1/4 Track Stereo

Microphones and recorder unknown

Digitized from Pioneer RT-909, to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8

Status- History of Jazz MP3s created

Photo 934a CWSC 1976 13 shows much of the band, in tuxes no less, which was a rare occurrence.

Tpts l-r: Bob Panerio Jr, Pete Wilson, Dennis Haldane, Alan Paxton, Dave Aaberg, Roy Hertzner

Tbns- Leonard Wallworth, Dave Nighswonger, Norm Wallen, Don Wolf, Don Eide

Sxs- Jim Fenton, Jere Knudtsen, Greg Buhre, Pete Debruyn

Mark Wade- dms

934a CWSC 1976 13 Shows Moawad, Leonard Wallworth, and Sam Dossett?

1219 CA 36 History Of Jazz Nite 05/12/1976

See 934a

1219 is an audience cassette recording. It may contain MC chatter not on the master
934a

The FLAC was retained, but m4a's were not extracted from this source.

1976_05_21_Moawad_JB1

934d Jazz Nite 5/21/1976

Jazz Band I

Sambra (arr. Dave Aaberg)

I Could Have Danced All Night (arr. John Ward)

Un-named Suite (Hustler Suite) (Dave Aaberg) Jere Knudtsen, Dave Aaberg

Glenn Miller Medley (arr. Robert M. Panerio, Sr)

 Moonlight Serenade

 Little Brown Jug

 Rhapsody In Blue

 String Of Pearls

 In The Mood

Duke Ellington Medley (arr. Robert M. Panerio, Sr)

 Take The "A" Train

 Satin Doll

 Sophisticated Lady

 C Jam Blues

FLAC and m4a's Completed

1976_05_21_Moawad_JB2

934c Jazz Nite 5/21/1976

Jazz Band II

Straight No Chaser (Monk) Mike Brummel- TS, Keith Mack- Trpt.

Here's That Rainy Day (arr. Unknown)

Last Train From Overbrook (Francy Boland)

Valdez In The Country (Hathaway arr. Al Farlow) Mike Brummel- TS, Keith Mack- Trpt.

Interesting set from whomever is conducting, as only Valdez In The Country is in the Central files. I believe this is the last appearance of the Al Farlow version of Valdez In The Country. All versions after this are the Jeff Sizer arrangement.

FLAC and m4a's Completed

1976_05_21_Moawad_VJ1

934b- Jazz Nite 5/21/1976

Jazz Choir

Almost Like Being In Love (arr. Dave Barduhn)

We May Be Too Late (Bruce Beckwith Jean Wolfe) Pam Morris- Voc, Paula Roffe- Pno.

There Will Never Be Another You (arr. Bob Randall)

April In Paris (arr. Gene Puerling)

Give Me A Song With A Beautiful Melody (arr. Alan Yankee) Leslie McCorkle- Voc.

Green Dolphin Street (arr. Pat Thompson) Jean Wolf- Voc.

Goodbye Love (arr. Ken Kraintz)

I'd guess this was recorded in McConnell Auditorium from the balcony, or in the middle of the main floor.

The recording quality is not great. The Jazz Choir was recorded at 7 1/2 ips. These were the days of risers and ambient microphones plus a solo mic or two.

In those days Jazz Nites were huge, with the auditorium literally packed with students. With the Liberty closed, Ellensburg didn't even have a movie theater. There wasn't much else to do! Even at \$1 each for students, Moawad generated a lot of money, which funded our travels, etc.

As a completely personal aside, a short story can provide some illustration to how much has changed in nearly every regard...

In this concert Leslie McCorkle sings Give Me A Song With A Beautiful Melody. Leslie was a rather short young blonde woman, stunningly attractive in every sense. "Easy on the eyes" was a phrase TV comedian Johnny Carson used in socially correct

context at the time. Multi talented, she was active in CWU dance, musical theater, and drama too.

There was quite an uproar when Professor Milo Smith's theater department presented the then brand new Peter Shaffer stage play "Equus." Briefly, it is a play about a young man with a sexual obsession for horses. Eventually he meets an attractive young woman (Leslie McCorkle) who openly seduces him in the hopes of shifting his fixation away from horses and back to women.

This seduction process involved Leslie quickly stripping off her clothes down to her panties. Seeing her topless and mostly naked on stage was "eye-opening" to say the least for us in the music department. Needless to say, you couldn't get near McConnell Auditorium. The place was packed for every show, and I believe a couple extra performances were added.

There was a movement in town to shut the play down, including all the local clergy in the front row determining whether the was pornography and could be permitted at CWU or in Ellensburg at all. The play went on.

I'd guess it was the best-attended play in the history of the university!

Speaking of pornography, in those days the CWSC student government sponsored movie nites in the SUB. They showed "DeepThroat" and several other of the most famous and raunchy porno films of the day. It was something like 50 cents to get in. Huge money-maker! Can you imagine the uproar if stuff like this happened today!

Jazz Band II follows at 3 3/4 ips. The sound is really awful as a result. As these may be the only known recordings of the charts, they have been preserved.

Jazz band I wraps up, playing a medley of many of the charts from History of Jazz Nite on the other side of the tape. It is a very short set, and uncharacteristic in that regard for Jazz Band I.

Recording Tape: TDK Audua 10" Reel, Side Two

1/4 Track Stereo

Microphones and recorder unknown

FLAC and m4a's Completed

Central Washington State College Jazz Ensemble

John Moawad, Director

at University of Washington - May, 1976

1976_05_23_Moawad_JB1

1220 CA 40 CWSC Jazz Band I @ UW 05/23/1976

From the personal files of Norm Wallen CA 023



I Could Have Danced All Night (arr. John Ward) Jere Knudtsen-Sop Sx, Bob Panerio Jr-
tpt
Sambra (arr. Dave Aaberg) Dave Aaberg- tpt, Paula Roffe- pno, Mark Wade- dms, Jere
Knudtsen- AS
Hustler Suite (Dave Aaberg)
History of Jazz Medley
 Glenn Miller
 Duke Ellington

FLAC and MP3's created

Another concert recorded by my parents from the audience with a handheld stereo microphone. Again, Dave Aaberg's Suite was officially untitled, which is reflected in the CWU files. Wisely, Moawad wouldn't announce it as Hustler Suite. I'm not sure if it ever got an official title.

Other than this audience cassette, I don't believe the concert was recorded.

My parents saved this Second Annual Spring Collegiate Jazz Festival program. The PDF is attached to this recording. The date for this festival wasn't consistent, moving to Mother's Day May 8 for the Third Annual in 1977. (See 956)

1976 was the first year of the CWU Invitational Jazz Fest, which had assumed the traditional Olympic College date.

The band performed a couple excerpts of the History of Jazz concert 13 days earlier.

This is the only recording of the John Ward- I Could Have Danced All Night in the archive.

Photo 1220 CWSC 1976 05 shows much of the band listed in the program

Tpts l-r: Panerio Wilson, Haldane, Paxton Hertzner, Aaberg

Trbs l-r: Wallworth, Nighswonger, Wallen, Wolf, Edee

Roffe- Pno, Ausserer- bs

1220 CWSC 1976 05 shows Dave Aaberg, probably during Samba

1976_06_04_Moawad_JB1

909a See 1235

CWSC Jazz Band I and Jazz Choir

@ Ft. Steilacoom Com. Coll Jazz Expo 06/04/1976 11:00 pm

Band I

I'll Remember April (arr. John Ward) Mike Cooper- TS, Norm Wallen- trb

Somewhere Over The Rainbow (arr. Dave Aaberg) Bob Panerio Jr- tpt, Chuck Cooper- TS

Samba (arr. Dave Aaberg) Dave Aaberg- flg

The Sleeper (arr. Pete Wilson) Pete Wilson, Alan Paxton, Roy Herzer- tpts. Jere Knudtsen- AS

It Might As Well Be Spring (arr. John Ward) Jere Knudtsen- AS

"Hustler Suite" (Dave Aaberg) Dave Aaberg- flg.

Band- (Approximate only, as Aaberg plays here too)

Sxs: Jere Knudtsen, Jim Fenton, Chuck Cooper, Greg Buhre, Pete DeBruyn

Tpts: Dennis Haldane, Bob Panerio Jr, Pete Wilson, Alan Paxton, Dave Aaberg

Trbs: Norm Wallen, Leonard Walworth, Dave Nighswonger, Don Wolf, Don Eidee

Rhy: Terry Stratton- guit, King Smith- vbs, Wally Ausserer- bs, Keith Anderson- perc, Mark Wade- dms.

FLAC and m4a's Completed

This was the Third Jazz Expo organized at Ft Steilacoom Community College by Central grad (and Band 1 pianist for Panerio) Morrie Peterson. Morrie was department chair at the time. Ft Steilacoom would soon become Pierce College, ultimately including a campus in Puyallup. A PDF of the festival program is attached to this concert.

As a result of concerts like this Central did get a small but steady stream of transfer students continuing for literally decades.

This was part of Jere Knudtsen's "interview." He was hired at Ft Steilacoom for the following school year and stayed more than 35 years. Of course it takes more than that to get a CC instrumental job!

Dave Aaberg finished his suite late in the year. I remember we barely had time to learn it for this concert. It was untitled at the time, but we'd christened it "Hustler Suite" for reasons we probably shouldn't discuss here. Not sure what it ended up being called officially. It may have morphed into his chart Yellow Days and Endless Worlds, but that was after I graduated. Obviously Dave would know. The CWU files still call it "Jazz Suite."

Here is a 2015 message and response to Dr. Dave Aaberg concerning the John Ward chart on It Might As Well Be Spring. Dave is the long time Director of Jazz Studies at Univ of Central Missouri in Warrensburg. Dave and his fine program have been good friends to CWU for nearly 30 years.

Norm-

Chris Bruya was nice enough to send me John Ward's chart on It Might As Well Be Spring. I had not realized that it includes an apparent transcribed solo for the alto. It seems to me that John did a lot of transcribing for Hal Sherman. Do you happen to know whether that chart is a transcription (I had assumed it was his chart). If it is a transcription, would you have any idea who wrote and who recorded the chart?

I wanted something to feature my lead alto player that will not require much rehearsal time. This works well for the band, but my rhythm section might benefit from hearing a good recording.

Anyway, you are the one person who I thought might know (other than John Ward, and I do not know if he is still alive. I do, however remember you introducing him to me at an IAJE convention in Long Beach)

DA

Dave-

John Ward did write that chart for Hal Sherman. I don't recall if Hal requested it from John, or it just showed up one day when I was student teaching with Hal in '75. John wrote at least 150 transcriptions and charts for Hal, maybe a lot more. Sometimes an original chart or arrangement would arrive entirely unannounced. I think that was the case here.

Other examples of Ward freebies for Hal were LuLu's Back In Town, Bone-A-Fyed, and I'll Remember April we played together from this same period. How those charts got from Kent Meridian to CWU is unclear. (I did NOT do it.) Hal had a CWU student teacher every quarter... or maybe Ward did send them to Moawad, but I doubt it.

Hal always requested 10 brass. Sometimes he'd ask John to transcribe the solos too, but not often. For a feature tune like this Hal would ask for something concrete for the high school kids to blow as a solo. Occasionally he had the kids who could improvise effectively, but usually not.

A similar chart to It Might As Well Be Spring was the Phil Woods chart Randi, which was recorded by the Clark Terry Band. Ward transcribed the entire recording, including the Woods alto solo for Hal. Of course then the original was published. Really excellent and beautiful alto ballad if you've never done it.

I vaguely recall a note from John to Hal with this chart mentioning It Might As Well Be Spring was his attempt to write an ad lib solo like Phil Woods might play, based on that Randi transcription. (BTW, Phil named his daughter Randi, and wrote the chart when she was born.)

Anyway, to the best of my knowledge the Ward chart on It Might As Well Be Spring is his original arrangement with a "suggested solo," and is not a transcription.

In terms of a recording, I can offer this version from the CWU Analog Jazz Archives featuring Jere Knudtsen.

Jere was a Sherman kid from Kent Meridian. At last check John Ward was still a Baptist minister in Gardena, CA.

Below is excerpt from the official archive annotation for this concert. I try to make some comment on these concerts I played on myself. Your help relative to your "Hustler Suite" would be appreciated.
N.W.

1235 See 909a

CWSC Jazz Band I and Jazz Choir
@ Ft. Steilacoom Com. Coll Jazz Expo 06/04/1976 11:00 pm
See 909 for master.

1976_06_04_Moawad_VJ1
909b Choir I Ft. Steilacoom Com. Coll Jazz Expo 06/04/1976

It's Almost Like Being In Love (arr. Dave Barduhn) (ending) Leonard Walworth- voc

Dreams May Be Erased (Jean Wolf arr. Bruce Beckwith) Pam Morris- voc, Paula Roffe- pno
There Will Never Be Another You (arr. Bob Randall)
Maiden Voyage (arr. Bob Randall) Mike Brummel- Sax, Paula Roffe- pno.
Give Me A Song With A Beautiful Melody (arr. Alan Yankee) Leslie McCorkle- voc.
Green Dolphin Street (arr. Pat Thompson) Jean Wolf- voc.
Goodbye Love (arr. Ken Kraintz)

This is the final appearance of the Bob Randall version of There Will Never Be Another You in the archive. Randall jazz choir arrangements appear rarely if at all in the archive after this.

However, there is much confusion over Green Dolphin Street, which would remain a CWU Vocal Jazz staple for many years. Leonard Walworth discusses this deep in the notes to archive number 905. Bob did write a chart on Green Dolphin Street which was very difficult. It may have been revised, but if so there is no surviving revised version.

This arrangement of Green Dolphin Street is by Pat Thompson. Yes, this is the same Pat Thompson who was writing all kinds of things for the '60s Central Stage Bands. It is also noteworthy as perhaps the only published arrangement in regular performance through the years with Central vocal jazz.

Published in 1974, by that point Pat was at Green River Community College in Auburn, WA directing their very fine jazz band and jazz choir. He had a series of jazz choir charts published. Another I still hear from time to time is his clever and fun vocal jazz chart on Cecelia.

Green Dolphin Street has 6-way writing, plus solo vocals that are notated on an entirely different page, perhaps originally as vocals with big band and not a jazz choir.

Over the years, Pat's two groups morphed into a single Green River Music Company, which was sort of a Las Vegas stage production. It included lights, costumes, singing, dance, and more, exactly like you might see in Vegas. Everything was done in-house, including music-writing, the costumes, script, choreography, everything.

This was not a jazz choir. It was a first-class show including all kinds of music. It was entirely different every year.

We will hear this chart on Green Dolphin Street for quite some time. It may be the single most-recorded chart in the vocal jazz archives.

Also, Jean Wolf appears in the archive as a vocalist and/or arranger in this period. Jean wrote lyrics to several tunes, but to my knowledge the arrangements were written by others including Bruce Beckwith.

It is a similar situation with Mary Beck, who also wrote lyrics a couple years earlier. Jean and Mary may be the earliest lyricists in Central vocal jazz history. Jean also composed original songs including Dreams May Be Erased with lyrics. I believe others

wrote the jazz choir arrangements. Along with Jazz City Blues, Dreams May Be Erased may be the first original vocal jazz charts recorded by CWU, with both arrangements by Bruce Beckwith.

AIFF's and MP3's created

See CA 41 is this the same gig?

AIFF Only

1221

CWSC Jazz Band I and Jazz Choir
@ Ft. Steilacoom Com. Coll Jazz Expo 06/04/1976

See 1235. See 909 for master.

11:00 pm

This is a handheld audience recording (Norm Wallen CA 41) made on audio cassette. The concert was recorded on far better equipment by Ft. Steilacoom. No 1221 FLAC was retained. M4a's were not extracted from this source. Fort Steilacoom Community College would become Pierce College, with a Steilacoom and Puyallup campus.

1976_06_10_Moawad_JB1
1236 Jazz Band I Yakima TV Tape- Spring 1976

Moment's Notice (arr. Dave Aaberg) Dave Aaberg- tpt, Jere Knudtsen- AS
Somewhere Over The Rainbow- (arr. Dave Aaberg) Bob Panerio Jr- tpt, Mike Cooper- TS
The Sleeper (arr Pete Wilson) Pete Wilson-tpt, Jere Knudtsen- AS, Roy Herzer- tpt
Sambra (arr. Dave Aaberg) Dave Aaberg- tpt, Paula Roffe- pno, Mike Cooper- TS
A Foggy Day In London Town (arr. Norm Wallen) Paula Roffe- pno

Band:

Sxs: Jere Knudtsen, Jim Fenton, Chuck Cooper, Mike Cooper, Pete DeBruyn
Tpts: Dennis Haldane, Bob Panerio Jr, Pete Wilson, Alan Paxton, John Mueller, Roy Herzer
Trbs: Norm Wallen, Leonard Walworth, Bart Gish, Don Wolf, John Morrell

Rhy (Probable): Terry Stratton- guit, King Smith- vbs, Wally Ausserer- bs, Keith Anderson- perc, Mark Wade- dms.

From the personal files of Norm Wallen

I don't remember how we came to travel over the hill to Yakima to make this TV recording, or why. If there was a video, I never saw it. I'm not sure where we recorded it, probably KYVE the Public TV station. I've called it 06/10/1976 because I vaguely recall it was very late in the year and come together very quickly. No idea of the actual date. I wonder if there is video in the archives of one of the Yakima TV stations?

It is a very nice, clean recording. Unclear why the Moawad master is missing.

On a personal note, I was a senior in June of 1976 after 4 years of playing lead trombone in Band I every quarter except for one quarter off student teaching. My memory is fuzzy and confused because we did so much music so quickly in so many different places. It's true all bands are busy every year, but consider this in terms of travel and number of concerts in 1976 we have recordings for...

January- Seattle Opera House

February- WMEA Convention Wenatchee

February- SUB Pit Concert

March- St Martins Univ- Lacey

March- Winter Jazz Nite

March- Ellensburg Library Concert

April- Yakima TV Tape

May- Jazz Invite (several performances)

May- History Of Jazz Nite

May- Jazz Nite

June- Pierce College

No wonder I'm a bit dazed and confused, and that doesn't count performances where no recording was made. I've no idea where the money came from for all this travel. Frequently we piled into our cars. Other times we had school vans. I know Jazz Nites in McConnell Auditorium generated significant cash in those days. (Hey we had 30 cable TV channels on-campus, but no McDonalds or a movie theater in E'burg.)

This load (he was assistant director of bands taught lessons and other stuff too) took a toll on Moawad. He was frequently sick and in pain from bursitis, and trying to get ready for his wedding to Karen all at the same time. We did several gigs without him, with Jere Knudtsen conducting from his lead alto chair. Bert Christianson conducted a gig too!

I'll have to total up the number of charts we played over those 5 months. Counting the medleys for History of Jazz Nite we recorded at least 75 different charts,

many of which we wrote ourselves, and that doesn't count what we played and recorded September-December of 1975

FLAC and m4a's completed

1976_11_19_Moawad_JB1

910a CWSC Jazz Band I SUB Pit 11/19/1976

Double Fault Blues (Ray Brown)

Pygmy Dance (Bill Prince)

What Are You Doing The Rest Of Your Life (arr. Dave Aaberg)

You're Nobody Till Somebody Loves You (arr. Pat Thompson) Jerry McManus, Voc?

Unknown (1)

Rhapsody For Polluted Animals And Dying Trees (John Klemmer)

Gospel John (arr. Jeff Steinberg)

AIFF and MP3's created

This recording was stopped between tunes. No musicians are mentioned anywhere. I believe this is Jerry McManus singing You're Nobody. Jerry was the choral director at Hazen High in Renton for many years, and Moawad's college roommate in North Hall at Central.

The McManus / McCormick connection to Central music dates literally to I think 1908, when Jerry's mother graduated. Jerry's sister Idalee McManus (CWU grad of course) married as McCormick. Her daughter in law Dawn McCormick is a CWU grad and is now the choir director at Wenatchee high school. Dawn's son is currently a student at CWU in 2015! That's getting close to a 100 year legacy.

1976_12_03_Moawad_JB1

910b Jazz Nite 12/03/1976 Jazz Band I

Witchcraft (arr. Dave Aaberg) Sam Dawson- TS, Greg Beuhre- TS, Dave Aaberg- tpt.

Mike My Man (John Ward) Leonard Walworth- trb.

Rhapsody For Polluted Animals And Dying Trees (John Klemmer)

Yellow Days, Now Endless Worlds (Dave Aaberg)

Mayo (Kim Richmond)

AIFF and MP3's created

The tape provided some but not all the musician and composer information. The tape ran out in the middle of Mayo.

It is interesting Mayo would return to band 1 after an absence of barely over two years. That is highly unusual for Moawad.

1977_03_11_Moawad_VJ1

911 See 1237b

911 CWSC Vocal Jazz Session 3/11/1977

There Will Never Be Another You (arr. Dave Barduhn)

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

Didn't We (arr. Dave Barduhn) (Take 3)

Red Top (arr. Dave Aaberg)

You're Everything (arr. Dave Aaberg)

Round Midnight- arr. Dave Aaberg (Take 1) Jan McCormick (Babad)

Round Midnight- arr. Dave Aaberg (Take 2) Barbara Wimberley

Round Midnight- arr. Dave Aaberg (Take 3) Soloist Unknown

Round Midnight- arr. Dave Aaberg (Take 4) Soloist Unknown

Round Midnight- arr. Dave Aaberg (Take 5) Soloist Unknown

Round Midnight- arr. Dave Aaberg (Take 6) Soloist Unknown

This was probably recorded 3/12/1977, but as Jazz Nite was that same day, we will call it 3/11/77 for clarity.

There was no information at all on this box. The location in the stack of Moawad's tapes suggests it may be the first recording made in the 1977-78 school year. Since it wasn't a concert, it wasn't dated. Part of it is an informal session recording the first 5 charts, probably in a single day.

Some of these cuts are directed by Dave Barduhn, some by John Moawad. It is probable the Round Midnight takes were recorded in an entirely different session, perhaps the next day or even months later. Later is the only viable guess, because the Round Midnight takes appear after the other tunes on the reel.

The tape sounds like it was made in Moawad's classroom office in Hertz Hall, equipment unknown.

The first 5 cuts have evidence of the tape being stopped and rewound until a solid take was achieved. Dave Barduhn calls the surviving Didn't We as "Take 3." but the earlier takes did not survive.

This is the only recording of Didn't We in the entire archive. I have solid dates in March, April and May 1977 concert recordings for You're Everything. The other charts were sung regularly.

The primary purpose of this Round Midnight session seems to have been giving other soloists a chance to record their versions. Jan McCormick (Babad) sang it at NAJE Dallas. This may have represented the soloist "auditions" at some point in the Fall of 1977, with NAJE in early January of 1978. To me the choir doesn't sound as clean and solid on Round Midnight as it would for NAJE.

But, perhaps it was very late in the school year, after NAJE and not singing it for a while. The background chatter from the choir and from Moawad between the takes has the feel of an important audition.

I could only guess at the 4 unknown soloists, so I'll let Dave Barduhn or Nick Moore figure that out for us.

It is possible this was recorded in November or December of 1977 before NAJE Dallas. As Didn't We and You're Everything were not on the Dallas set it is likely they were learned in winter/spring 1978 and this was recorded late in the school year in May or early June.

Also, Moawad says "have fun tonight," implying they have a concert that evening, which may be tape 912, Winter Jazz Nite 3/12/1977. However, Didn't We wasn't sung on the concert that night, but the other cuts, including Round Midnight with Jan McCormick were sung.

I am obviously confused. For now I'm calling this 3/11/1977. Maybe Nick Moore will remember.

N.W.

Hey Norm,

I admit, I'm completely stumped.... you've got the context all correct but I don't remember the occasion at all...

One of those is possibly Peggy Linton, I can remember the Dallas choir and the faces but not the voices....

Jan herself may have some recollection..... I'll think some more.....
Nick Moore

FLAC and M4a's Completed

1977_03_12_Moawad_JB2

913 Jazz Nite Winter 1977 Jazz Band prob 03/12/1977

Styles May Come and Styles May Go But The Blues Is Always Fun To Blow- Al Farlow

Unknown (1) alto sax feature ballad
Unknown (2) extended contemp rock suite
Unknown (3) medium up swinger nestico-ish

Like 912 above, the intros and soloists were edited out. This is possibly Band 2, with Jazz Band 1 lost? At 20 minutes it is a very short set for Band 1. Maybe 914 is the "missing" Jazz Nite set from Band 1, and the date I'd guessed for Jazz Nite was actually 03/20/1977 and not 03/12/1977.

FLAC and M4a's Completed

1977_03_12_Moawad_VJ1
912 Jazz Nite Winter 1977 Vocal Jazz 03/12/1977
Probably McConnell Auditorium

Red Top (arr. Dave Aaberg) Beth Mallory and Mike Brummel, vocal soloists
Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc.
You're Everything (arr. Dave Aaberg)
Unknown Medium Swing Women
Make Someone Happy (arr. Dave Aaberg)
Satin Doll (arr. Dave Aaberg)
Perdido (arr. Dave Aaberg)

The sonic quality of this recording is not particularly good. Recording levels vary wildly. It apparently was edited live to eliminate all the intros. I believe Mark Wade is on drums, but that is the only name I could catch midway in the Unknown track.

It is likely the soloists are very similar to 915, which was recorded 4 weeks later.

An all-Aaberg program. An entire set dedicated to a single arranger is rare in the archives.

FLAC and M4a's Completed

1977_03_20_Moawad_JB1
914 CWSC Jazz Band I with Don Lanphere and Jon Pugh 03/20/1977

Unknown (1) Fast Rock
I Remember Clifford (arr. Dave Aaberg)
Modal Excursion (arr. Dave Aaberg)

Fingers (Thad Jones)

No indication of these titles, but the heads are on the Lanphere LP's in the Moawad LP archives. The Thad Jones cut is Fingers, but Don and Jon added in their own cool contrafact.

Jon Pugh was a CWSC trumpet player at the time. Jazz saxophone giant Don Lanphere had retired to Wenatchee by this point. He and Jon did several nice albums together.

FLAC and M4a's Completed

1977_04_05_Moawad_VJ1

915 CWSC Jazz Choir NW MENC Seattle Opera House 04/05/1977

All Northwest Jazz Nite

Perdido (arr. Dave Aaberg) Jean Wolf- voc.

Satin Doll (arr. Dave Aaberg) Mike Brummel- voc. Sam Dossett- T sax

A Child Is Born (arr. Dave Aaberg) Dave Aaberg- trpt.

You're Everything (arr. Dave Aaberg) Derek Gasquay- voc.

Make Someone Happy (arr. Dave Aaberg)

Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc

Jumpin' At The Woodside (arr. Dave Aaberg) Bruce Martin, Sam Dossett- voc solos

The intro here is by Hal Sherman. The trumpet is probably Dave Aaberg, but it could be Jon Pugh.

For once we get a very nice recording, probably by Al Giles, who recorded these conventions for decades.

This represents a classic CWU Moawad program, entirely unpublished. Two Ellington tunes, Thad Jones, Basie, Monk. Who else but Moawad would program 3 ballads in 7 charts, and perform two of them back to back? Gotta love it. Great sounding group! Next year it would be off to NAJE for these guys. It is easy to hear why Moawad felt ready to take CWU Vocal Jazz to national level awareness.

It does get confusing when the concert recordings are largely unmarked. Make Someone Happy, Red Top, Round Midnight and others would survive to the 1977/78 school year to be performed at IAJE Dallas in early '78, and virtually the entire school year too.

Moawad rarely held tunes over from one year to the next. It does give us an indication he was thinking ahead toward a possible IAJE invitation the following year.

Also, quality charts were impossible to find. Dave Aaberg wrote half the IAJE program. By this point Barduhn was probably at work writing what would become the rest of the IAJE program.

The West High/Bremerton kid Aaberg would go to the University of Texas for his doctorate in composition, and become Director of Jazz Studies at Central Missouri, Warrensburg.

The idea of holding tunes through another entire school year may seem crazy, especially since most of this group would be returning. Remember though, Moawad would take until Halloween to get all the top groups selected, which left literally 8 weeks before IAJE, which was a one-hour set. That's a lot of music for a jazz choir to learn in only 8 weeks.

It is possible this Al Giles/Opera House All Northwest Jazz Nite recording was the cornerstone of the NAJE performance application.

The Chamber Band, Vocal Jazz I, and Jazz Band I would tour together April 25-29, 1977 through the southwest part of the state. The tour program PDF is attached to 935.

FLAC and m4a's Completed

1977_04_07_Moawad_JB1
935 Jazz Band I 04/07/1977

Witchcraft (arr. Dave Aaberg)
Danny Boy (arr. Dave Aaberg)
The Daily Dance (Bill Holman)
Yellow Days, Now Endless Worlds (Dave Aaberg)
A Little Trane (Herb Phillips)
Them There Eyes (Airmen of Note- Ward/Wallen transcription)

Moawad programs another windy and challenging set. Very nice recording too. This is one of the very first 10" reels. The recorder was probably new. This could have been a test session for new equipment. It likely was recorded in the Hertz Hall auditorium. There is a small and dead-quiet audience. Maybe it was recorded in front of the History of Jazz class with instructions not to applaud until the end of tunes.

There were some short false-starts, especially on Witchcraft and Danny Boy, which were not digitized here. Other than that, these were single takes. The brass seems a little under-recorded, especially trumpets.

I have handwritten notes enclosed with the reel. There is no indication of the titles, arrangers, band members or soloists, just the date written on the box in Moawad's hand.

The Chamber Band, Vocal Jazz I, and Jazz Band I would tour together April 25-29, 1977 through the southwest part of the state. The tour program PDF is attached to this recording, as this is the closest recording to that tour. As usual, the tour program lists few of the charts the band was actually playing. If any recordings were made during the tour, they did not survive to the archive.

FLAC and m4a's Completed

1/4 Track Stereo Scotch 10" 206 tape

Microphones and recorder unknown

Digitized from Pioneer RT-909, to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8

916 See 915, 955, 956, 1239

1977_05_27_Moawad_JB1

955 See 1239, 915, 916, 956

955 Jazz Band I @ Ft. Steilacoom 05/27/1977

Cassette runs out mid concert. Merge with Wallen live recording CA 250?

Jazz Choir is intact on this cassette and reel 916.

FLAC and m4a's Completed.

Jazz Choir not digitized from this cassette.

Witchcraft- (arr. Dave Aaberg) Mike Brummell and Greg Buhre- Saxes, Dave Aaberg- trpt.

Maria (arr. Don Sebesky (trans.) Bob Panerio, Jr- Trpt

Fash, Fash, Fash (Lyle Mays)

Yellow Days, Now Endless Worlds (Dave Aaberg) Dave Aaberg- trpt

As I was teaching at Franklin HS in Seattle in 76-77, I'd brought my tiny handheld Toshiba KY-R2 cassette recorder with built-in stereo microphones. It was quite a machine at the time. I recorded the entire Jazz Band I set.

My bandmate Jeri Knudtsen was in his first year at Fort Steilacoom Community College (which would soon become Pierce College) and doing well. Little did we know that job would last more than 30 years and be his only teaching gig!

We'd performed in this room the prior year in what turned out to have been Jeri's "unofficial audition" that landed him the gig. (See 909a)

Unfortunately, Moawad caught his sound technicians off guard. He started Witchcraft before they could switch on their recorder.

Through some Audacity treachery I was able to splice the missing introduction from my handheld cassette in front of the late-starting Pierce recording. The Pierce recording is of course much higher quality. It is quite obvious where the Pierce recording kicks in after the first 80 seconds or so. This represents a nice illustration of the difference between hand-held recording and much better semi-pro microphones and recorders in the mid '70s.

If you are disappointed with the initial sonic quality and considering not exploring this concert, do wait for the quality audio to start. This is a fine set from Jazz Band I.

The Pierce master recording stretched to a second cassette 956. In breaking out the tracks to m4a I've kept the 955 and 956 m4a's together in the 955 folder. The full length FLAC files are in different folders.

Bob Panerio does a great job on Maria. Bob had done his student teaching with Hal Sherman at Kent Meridian the quarter before. Somehow this chart in Hal's manuscript had migrated to CWU as a trumpet feature...

Dave Aaberg was writing at a scary pace in those days, virtually around the clock. He was surviving and staying awake with coffee and especially NoDoz, which were big yellow pills. Thus the title of his chart.

Vocalist Ted King (Route 66) would have a highly successful career and decades later would be twice honored as CWU Arts and Humanities Alumnus of the Year. Also, Ted sang this chart with my "old guys band" at Moawad's Celebration of Life in the SURC Ballroom.

It was this concert that pushed me over the edge to finally get started on my Jazz Choir chart on Them There Eyes that appears in this archive during the 1982-1983 school year.

N.W.

956 See 915, 916, 955, 1239

Jazz Band I @ Ft. Steilacoom 05/27/1977

Conclusion of 955

FLAC and m4a's Completed.

Route 66 (trans. John Ward) Ted King- Voc
Sir Gawain and the Green Knight (Lyle Mays)

The Daily Dance (Bill Holman) Greg Buhre- TS, Mark Wade- Dms,
Them There Eyes (trans. John Ward)

Wally Ausserer- Bass, Bob Crispin- AS

Route 66 was recorded by Mel Torme' on his "Live at the Maisonette" album. This is a John Ward transcription of that recording, with musician's parts in the manuscript of Hal Sherman, who was then at Kent Meridian HS in Kent, and commissioned the transcription. Route 66 is one of literally multi-dozens of others, including Theme There Eyes, which was recorded by the Airmen of Note.

These m4a files are in the 955 folder with the rest of the concert.

On Sunday May 8, 1977 Jazz Band I attended The Spring Collegiate Jazz Festival in Meany Hall on the UW campus in Seattle. It is surprising no recording survives to the archive. Central had performed at the UW in occasional similar concerts dating to 1967 during the Panerio years. The festival program PDF is attached here as the closest recording to the '77 concert.

This concert would be an annual event for two or three years. The second Sunday in May is Mother's Day, the traditional weekend for the Olympic College Jazz Festival, which folded after the 1974 event. By 1976 Moawad had started the CWU Invitational Jazz Festival in Hertz Hall. The CWU Festival must have started small on Friday and Saturday, with Sunday free to attend this UW festival.

Soon the CWU festival would stretch to Sunday with the Mother's Day Jazz Brunch. Maybe as a result of this CWU conflict, plus similar problems for other colleges, this UW festival floated between different weekends May.

CWU had Mother's Day weekend booked for the Jazz Invitational, with Jazz Nite two weeks later.

On Thursday May 18, 1978 the UW band shared a concert with Edmonds CC Vocal Jazz, but it was not billed as the Jazz Band Festival. The UW Festival lasted three years 1975-1977

1977_05_27_Moawad_VJ1

916 CWSC Jazz Choir @ Ft. Steilacoom CC 05/27/1977

Yes, this is the same exact set as 915 in the exact same order 6 weeks later, probably the only time it happens in the entire archive. Very strange.

According to a note on the tape box in Moawad's own hand, all these arrangements were by Dave Aaberg. I will try to update everything accordingly in these notes, but it may not be reflected in each and every m4a file. Dave was a busy guy writing all these charts. Moawad probably paid his tuition as a grad student in

exchange for all these charts. Maybe not. The Dave's father was a prominent MD in Bremerton. Dave just loved to write charts! Dave was really a trumpet player, but also a good jazz pianist. He plays piano on this set, except when he's playing trumpet.

Seven charts all by the same arranger in a single Central vocal jazz set has to be some kind of record, though Kelly Kunz would come close in a couple years.

This is the final surviving vocal jazz recording of the '76/77 school year.

Moawad tried to make an annual pilgrimage to FSCC every year. FSCC did send students to Central. Derek Gasquay is a good example in this group. The department chair Morrie Peterson was a loyal grad, and CWU grad Jere Knudtsen had just completed his first year there with the bands after 4 years in CWU Band I.

Perdido (arr. Dave Aaberg) Ted King- Voc

Satin Doll (arr. Dave Aaberg) Mike Brummel Voc. and Sam Dossett T sax

A Child Is Born (arr. Dave Aaberg) Dave Aaberg- trpt.

You're Everything (arr. Dave Aaberg) Derek Gasquay- Voc.

Make Someone Happy (arr. Dave Aaberg)

Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc.

Jumpin' At The Woodside (arr. Dave Aaberg) Bruce Martin, Sam Dossett Voc.

FLAC and m4a's Completed

1977_10_28_Moawad_JB1

1237a

From the personal files of Norm Wallen RR 188

1237a CWU Band I SUB Pit 10/28/1977 3 3/4 ips

Neverbird (Ray Brown) Bill Grether- tpt (Master Cut)

Come Rain Or Come Shine (arr Bill Stapleton) Jim McKenzie- AS, Dave Aaberg- tpt

Lazy Afternoon (arr. Dave Barduhn) Terry Hill- bs, Nick Moore- pno, Jim McKenzie- AS

Time For A Change (Hank Levy) Mike Brummel- TS

I Remember Clifford (arr. Dave Aaberg) Dave Aaberg- tpt

These Foolish Things Remind Me Of You (arr. Dave Barduhn) Nick Moore- pno

Samba de Haps (Mark Taylor) Bill Grether- tpt, Jim McKenzie- AS

La Bande Grande (Louis Bellson) Mike Brummel- TS, Jim McKenzie- AS

Band:

Sxs: Jim McKenzie, Joe Blazer, Mike Brummel, Chuck Cooper, Bill Meyers

Tpts: Bob Panerio Jr, Dave Aaberg, Roy Herzer, Del Foster, Bill Grether
Trbs: Leonard Walworth, Norm Wallen, Terry Freeman, Bill Bailey, Jeff Palmer
Rhyth: Skip Morris- guit, Nick Moore- pno, Terry Hill- bs, Joe McGhee- perc, Mark Wade- dms

Recorded before Halloween, this is among the earliest recordings in the archive. Some years Moawad didn't have the top groups selected by this point in the year. 8 charts is a lot in the space of maybe 3 weeks of rehearsal at most.

SUB Pit recordings in the Fall are not unusual, but typically they happen just before Winter Break three weeks later.

1977_12_02_Moawad_JB1
1237b (See 911, but unlikely)

From the personal files of Norm Wallen RR 188

Jazz Nite Fall 12/02/1977 Band I

La Bande Grande (Louis Bellson) Mike Brummel- TS, Jim McKenzie- AS, Bill Grether- tpt, Mark Wade- dms.

Spring Can Really Hang You Up The Most (arr Rolf Johnson)

Time For A Change (Hank Levy) Mike Brummel- TS

I Remember Clifford (arr. Dave Aaberg) Dave Aaberg- tpt

These Foolish Things Remind Me Of You (arr. Dave Barduhn) Nick Moore- pno

On A Clear Day (arr. Bob Panerio Sr) Dave Aaberg- tpt

Neverbird (Ray Brown) Nick Moore- pno,

Band:

Sxs: Jim McKenzie, Joe Blazer, Mike Brummel, Chuck Cooper, Bill Meyers

Tpts: Bob Panerio Jr, Dave Aaberg, Roy Herzer, Del Foster, Bill Grether

Trbs: Leonard Walworth, Norm Wallen, Terry Freeman, Bill Bailey, Jeff Palmer

Rhyth: Skip Morris- guit, Nick Moore- pno, Terry Hill- bs, Joe McGhee- perc, Mark Wade- dms

It is highly likely the soloists here match 1237a recorded 5 weeks earlier.

Bass man Terry Hill was playing in a country band at what was then called The Crossroads Bar and Grill. It is the closest establishment to the intersection of I-82 and Canyon Road, and changes names and ownership frequently.

They hosted a weekly Gong Show amateur night as per the popular TV show at the time, where anybody could join the tiny band and perform. A panel of judges would interrupt any wretched performances with a gong crash, and escort the losers from the stage.

So awful was the country talent, Jim convinced the entire Band I to come down. We hid outside the bar until Jim started a truly disgusting country vamp, then the entire jazz band streamed in very quickly and launched into On A Clear Day above.

It was so loud in the lounge, repeated gong crashes from the hardcore country judges and patrons couldn't be heard. Once the tune ended we streamed out as fast as we came in, and were gone, with Jim returning to his country vamp.

If you listen to the unedited AIFF, that's what Moawad describes at the beginning of the concert.

1978_01_04_Moawad_VJ1
1241

CWSC Jazz Choir @ Shoreline CC 01/04/1978
Before Dallas NAJE
See NW CD 824

Nick Moore- Pno, Wally Ausserer- Bass, Mark Wade- Dms, Joe McGee- Perc.

Girl Talk (arr. Dave Barduhn) Wally Ausserer- bass, Nick Moore- pno,
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Brenda Parvi- Voc Solo
There Will Never Be Another You (arr. Dave Barduhn) Derrick Gasquay- Voc Solo
Make Someone Happy (arr. Dave Aaberg)
Like Someone In Love (arr. Dave Barduhn) Nick Moore- pno,
'Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc Solo
Red Top (arr. Dave Aaberg) Beth Mallory and Bruce Martin- Voc Solos
Old Folks (arr. Dave Barduhn)
Flintstones (arr. Dave Barduhn) Mike Brummel and Bruce Martin- Voc Solos
Don't Misunderstand (arr. Dave Barduhn) Barbara Wimberly- Voc Solo
Please Don't Talk About Me When I'm Gone (arr. Dave Barduhn) Barbara Wimberly-
Voc Solo

This was recorded at Shoreline College in North Seattle shortly before the Jazz Choir left for SeaTac to board the plane their historic performance at NAJE Dallas. It was their final tune-up for the gig.

My parents Jerry and Fran Wallen were in the audience and made this analog cassette, which is the only known recording.

The choir is in razor-sharp form, ready to take no prisoners in Dallas.

Yes, there is crowd noise, and this was recorded in what was essentially a gymnasium, but the sound is not bad considering it was a handheld Sony stereo cassette recording.

This recording sat undiscovered in the files at the family home for more than 30 years. It was resurrected and transferred to CD just in time for John Moawad to hear it again shortly before he passed.

That's why the track format is a little strange compared to the rest of the archive. These files came direct from the CD I burned.

1978_01_06_Moawad_VJ1
917 CWSC Jazz Choir NAJE Dallas 01/06/1978

See PDF Note 917 from Waldo King

AIFF Only

Nick Moore- Pno, Wally Ausserer- Bass, Mark Wade- Dms, Joe McGee- Perc.

Like Someone In Love (arr. Dave Barduhn) Nick Moore- pno,
Girl Talk (arr. Dave Barduhn) Wally Ausserer- bass, Nick Moore- pno,
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Brenda Parvi- Voc Solo
There Will Never Be Another You (arr. Dave Barduhn) Derrick Gasquay- Voc Solo
Make Someone Happy (arr. Dave Aaberg)
'Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc Solo
Red Top (arr. Dave Aaberg) Beth Mallory and Bruce Martin- Voc Solos
Old Folks (arr. Dave Barduhn)
Flintstones (arr. Dave Barduhn) Mike Brummell and Bruce Martin- Voc Solos
Don't Misunderstand (arr. Dave Barduhn) Barbara Wimberly- Voc Solo
Please Don't Talk About Me When I'm Gone (arr. Dave Barduhn) Barbara Wimberly-
Voc Solo

This concert involved considerable Central lore and mythology. I consider it easily one of the 5 most important recordings in the entire archive. It is essential CWU Jazz History.

With an emphasis on choreography and costumes, Central Washington University had the Central Swingers show choir for many years. In the mid '70s John

Moawad formed the CWU Vocal Jazz Choir, with focus on “tight harmony” jazz singing and vocal improvisation.

An excellent case can be made for CWU having the first college jazz band in the nation in 1947. A similar case can be made for CWU having the first vocal jazz choir at the 4-year level.

It took nearly 30 years for technology to make jazz choirs possible. The advent of affordable portable sound systems freed jazz trios from numerous constraints. With quality microphones the vocals could fill a huge hall with sound.

Groundbreaking was the Shure Vocalmaster PA system. This was a monophonic “high impedance” 6-input amp with a pair of column speakers. Microphone cord length was limited to 20 feet. There was an “anti-feedback” knob of dubious value. Most of the pro touring groups in the late ‘60s and through the ‘70s used this system. Eventually the systems were cheap enough for schools, including CWU.

16-24 singers stood tightly-packed on choral risers. A pair of microphones amplified the choir, with a third or maybe 4th microphone for soloists, and a mic or 2 for the rhythm trio.

It worked, but barely... Capacity was stretched to the limit. Microphone quality and placement was critical. A new career as “sound engineer” was born in the process. Jazz choirs still live and die to this day by the quality of the sound engineers.

In earning the invitation for Jazz Band I to go to Chicago in 1973, CWU had won a very expensive golden Shure microphone which was the centerpiece of the CWSC sound system for many years.

By January of 1978 the CWU Jazz Choir was ready to go before a national audience at the NAJE convention in Dallas, sharing a concert with the North Texas 1:00 Lab Band.

As mentioned, there is considerable Central lore and infamy, as described by John Moawad.

That performance in Dallas had a lot of impact on many instrumentally focused music educators and graduate students. Several bought into the concepts of vocal jazz as a result of the Central Jazz Choir and their performance with Dave and I that evening. The crowd started out being very small and as our performance progressed, more and more people were seated and the convention crew at “Dunfry’s Inn and Convention Center” in Dallas kept opening up moveable walls and adding seats to accommodate the audience. It was a magical evening for many!

This choir represented a high water mark as both the beginning and end of an era. Further technology advances would soon usher in one-on-a-mic jazz choirs.

Why is this particular group and recording important?

This was the first true jazz choir performance at a national convention by a 4-year school. In many respects it may be the finest ensemble-mic college group ever assembled. Remember, this was very early in the school year, literally the week after winter break.

In January 1978, the Central Washington University Jazz Choir was invited to perform at the national NAJE convention in Dallas. Dave Barduhn was at Central working on his Masters that year. He wrote several arrangements for Moawad, one of which was Don't Misunderstand. It was the first time a jazz choir, as we know them out here, had ever been invited to perform. They were in stellar company on that concert, on stage immediately before the North Texas State 1:00 Lab Band, which is still considered one of the best bands in the country. The room ended up packed to hear North Texas, and wasn't really interested in hearing something called a "jazz choir" from some little cow town college in Eastern Washington.

The recording from the concert is a classic. Moawad was in rare form as an announcer and conductor. He sounds like a zombie at the beginning of the set. In the background you can hear Waldo King cheering the group on. It was a hot group on a hot night. According to Moawad, the crowd stood on their chairs at the end of the set, then left the auditorium following the choir, leaving an astonished Leon Breedin and the North Texas band playing to only a small crowd as the hotel crew made the room smaller again. Anyway, that's the legend.

The recording is a mess from an engineering standpoint. The sound crew was not at all prepared for this. Obviously they had no experience with anything like jazz choirs. Feedback appears nearly every tune, but generally gets better as the set progresses. There is a lot of fumbling with microphone stands, and fierce knob-turning between the settings for the choir mics and solo/PA mic.

Surprisingly, the only person who actually purchased the reel to reel of the concert was Roger Stansbury, who was at Davis High School in Yakima at the time. Moawad was given a director's copy, which was on a 5" reel at 3 3/4 ips. Not knowing a better quality tape was available, Moawad made low quality copies for everybody that circulated for years. I made a good audio cassette from Roger's 7.5 ips 7" reel. My cassette was the cleanest copy we had for decades because Roger lost his reel.

When I began this archiving project after John Moawad passed, I was stunned to find Roger's reel among Moawad's tapes! Yes, Roger had loaned it to John, who never got around to sending it back.

The m4a's created here are the only versions ever digitized directly off Roger's reel, as is the flac file of the entire taped concert.

Peggy Johnson (Linton) comments

You are such a peach, that's why I'll never forget you-- a peach as in being delightful, kind, fun, encouraging and downright wonderful, Norm Wallen! Thank you for your kind and encouraging comments.

This work that's being done to compile the songs over the years awesome and invaluable-- especially those never written down for permanence. Yes, It is amazing that so many songs were handed out to us in mere scribbles during my freshman year when I was in Jazz 1, especially. They were changed and revised almost daily!-- especially Barduhn's stuff. I can still see both John Moawad's and Dave's unique (often screamed) descriptions (and sometimes almost apoplectic expressions) of the nuances of every note, every interval, every lyric, every subtlety or intensity they had in mind -- ever changing. I can't think of anything more challenging and ultimately satisfying as working so hard to prepare for that Dallas concert, especially (each and every song) and how it turned out-- perfection.

The concert at which I sang Green Dolphin in my sophomore year 1978-79. I can't remember much about that concert or as much about that year as I'd like. I had some pretty rough stuff going on that year in my life (had really been traumatized by events that took place during my summer job in an Alaskan fish cannery between the two school years). I was busy keeping my head on straight. As I said, I was less than thrilled to be in the 2nd Jazz Choir that 2nd year , as hard as I'd worked my freshman year. It is nice to hear that my solo on Green Dolphin St fares well in comparison to others you've heard. I had fun doing it. I was just really dismayed hearing the pitchy spot so near the beginning. I'll try and appreciate the rest of the song-- it was a nice fresh voice with a pretty good range.

I loved Jazz Choir but also you guys in Jazz Band and fun and rowdy Jazz Nite parties.

Sigh. Good times. Thanks for the memories, Norm.

P.L.

Martin-

I'm not much for Facebook, but do respond on occasion to those in need. Our Central Washington University Analog Jazz Archives contain 8 different versions of the Dave Barduhn chart on In The Wee Small Hours Of The Morning stretching from early 1978 to June of 2000 when we went entirely digital. Central may have recorded it after that too as part of the digital archives, which are held in the personal files of CWU professor and current vocal jazz director Vijay Singh.

I've selected two different versions for you from the original analog days.

This first one comes from a truly epic concert at NAJE Dallas in January of 1978. NAJE would become IAJE, and is reborn now as JEN. This was the first performance in history by a vocal jazz choir from a 4-year university at a national convention. Central

Vocal Jazz I shared a concert with the North Texas 1:00 Lab Band conducted by Leon Breedin.

Half of the Central program was written by Dave Aaberg, who went on to become (and still is) Director of Jazz Studies at Univ of Central Missouri, Warrensburg. CWU professor John Moawad conducted the Aaberg half of the show. The other half was arranged and conducted by Dave Barduhn, who was a Central grad student at the time.

FYI, here is an excerpt from the archive annotation surrounding this performance. m4a attached.

N.W.

Norm,

This is amazing! Thanks for the email and let me add my two cents.

I was a young band director in 1978 - in my fourth year teaching at a private school here in Wilmington - and had been to several Stan Kenton clinics where I heard and became a fan of Dave Barduhn charts. I started going to NAJE conferences and I was at the one in Dallas, eager to hear the 1 o'clock Band (which was legendary) and the Navy Commodores. I remember being surprised to see the 1 o'clock Band because they were all older, seasoned players; not college kids.

When the Central University Choir took the stage, they received a warm reception but everyone erupted when they sang 'Wee Small Hours.' I think it was their second to last piece. I bought the recording of the choir - is it possible it was on cassette or was that too early for cassettes? - even though I taught no choirs. I don't remember the audience leaving with the choir but we definitely were standing on chairs for the ovation. Still, it's a good story!

Jump ahead to now, I am nearing the end of my teaching career and have been teaching at this public school since 1992 as a middle school choir director. I also started a high school jazz choir starting around 1999 and, when the Internet and Facebook allowed, I wrote to Dave asking if the 'Wee Small Hours' chart was available. Dave said he thought it was buried somewhere in his boxes of charts but I have not heard if he found it. We did sing his 'Little Drummer Boy' this past December and it was our most well received piece on a lengthy program. Now, we are about to start his chart on 'Orange Colored Sky.'

A few years ago, I was the Jazz Choir Chair at the ACDA Conference in Philadelphia and hired Vijay Singh to conduct the Honors Jazz Choir. A major blizzard hit and he could not make it to the conference but two years ago he was hired to conduct the Delaware All State High School Choir and I met him at that event. He was kind enough to give me a few charts he had arranged and my choir is putting the finishing touches on his arrangement of 'I Wish You Love'.

Small world, right?

Martin Lassman
Vocal Music Teacher
Cab Calloway School of the Arts
Wilmington, DE 19807

FLAC and m4a's Completed

1978_03_05_Moawad_JB1
937d Jazz Nite 03/05/1978 Band I
John Moawad, dir.

Sig Ep (Jack Gale trans Shirk) Bill Grether- Trpt, Leonard Walworth- Trb.
Don't Misunderstand (arr. Dave Barduhn) Bob Crispin- AS
Little Pixie II (Thad Jones) Nick Moore- pno, Bill Myers- Bari, & Leonard Walworth,
Norm Wallen- trbs, Dave Aaberg- Trpt.
Someday My Prince Will Come (arr. Dave Aaberg) Dave Aaberg- Trpt.
Quiet Riot (Bellson arr. Jack Hayes & Bill Holman) Skip Morris- guit, Bill Grether- Trpt.

Saxes- Bob Crispin, Joe Blaser, Mike Brummel, Jim Fenton, Bill Myers
Mark Wade, dms, Skip Morris- guit,

This was a mixed up year. Moawad and Barduhn seemed determined to blur the line between Jazz Choir I and II. This is two months after the NAJE Dallas gig. Moawad has what is clearly the second choir. The group that went to Dallas is with Barduhn, but Moawad does a few tunes.

Sig Ep (JZ-0413) was a transcription at this point. Later JZ-1674 appears to be an attempt to clean up the transcription. All this was solved in a 2017 version)

1978_03_05_Moawad_JB2
937c Jazz Nite 03/05/1978 Band II

Them There Eyes (Trans Ward/Wallen)
Happy (arr. Dave Barduhn) Dale Lund- trb, Brian Olendorf- pno, Jim McKenzie- AS,
Chuck Cooper TS
Modal Excursion (arr. Dave Aaberg) Ed Donahue- trpt, Jim McKenzie- SS
Marshmallow (Don Piestrup) Ed Donahue- trpt, Darrin? AS

Almost Like Being In Love (Lennie Niehaus) Chuck Cooper- TS

1978_03_05_Moawad_VJ1

937b Jazz Nite 03/05/1978 Choir I (Dave Barduhn)

Jada (arr. Dave Barduhn) Derek Gasquay voc, Jeff Palmer trb, ? Bari sax

Li'l Darlin' (arr. Dave Barduhn)

Godchild (arr. Waldo King) Lonnie Peterson, Bruce Martin, voc.

In the Wee Small Hours of the Morning (arr. Dave Barduhn) Brenda Parvi, voc.

Flintstones (arr. Dave Barduhn) Mike Brummel, Bruce Martin voc.

Please Don't Talk About Me (arr. Dave Barduhn) Barbara Wimberly voc.

For winter quarter Moawad took Choir II, and Barduhn stayed with Choir I. Three new charts replaced tunes from the January NAJE Dallas set.

Beware spellings of the tune Jada, which is frequently written as Ja-Da, which causes much confusion.

1978_03_05_Moawad_VJ2

937 Jazz Nite 03/05/1978

Jazz Choir II (Moawad), Jazz Choir I (Barduhn), Jazz Band II?, Jazz Band I

937a Jazz Nite 03/05/1978 Choir II (Moawad)

Jumpin' With Symphony Syd (arr. Kirby Shaw?) (beginning lost)

Overs (Paul Simon arr. Patrick Gleason) (hum left channel...)

One Thought On My Mind (Ken Kraintz)

Do You Still? (Bill Bailey)

Makin' Whoopie (Girl of My Dreams) (arr. Kirby Shaw) Jim Washburn- pno.

Day By Day (arr. Kirby Shaw) Barbara Woods and John Lawrence solos

Much of the opening cut was lost when the recorder wasn't running. Originally archived as "unknown," this is the tune Jumpin' With Symphony Sid, which is generally associated with tenor sax player Lester Young. The Northwest classic version was arranged for jazz choir by Waldo King. However, the CWU files also have a version by Kirby Shaw. Moawad was highly unlikely to program anything by Kirby Shaw, particularly if there was a version by his very good friend Waldo King.

On the other hand, he did program two other Kirby charts in this set. Moawad was always under heavy pressure to perform published vocal jazz charts, and a Kenny Krantz chart that was likely published too. There weren't a lot of published vocal jazz charts in 1978, particularly good ones. Publishers would send him stacks of free jazz band and jazz choir charts in the hope he would agree to review them in various magazines, and especially record them.

Moawad preferred to perform the music of his various student vocal jazz writers. But this was jazz choir two. For educational purposes, and perhaps bowing to some pressure, this may be the Shaw arrangement. Kirby Shaw is a Northwest writer.

His obligation fulfilled, he could now claim he had performed Kirby Shaw. Further Kirby Shaw charts in this archive are rare.

It is also possible this chart isn't Jumpin' With Symphony Sid at all, somebody borrowed the instrumental, wrote a new lyric, and called it something else. A quick check of the files might reveal which arrangement this is, but Moawad also could have eviscerated the Kirby chart in the rehearsal process to the point it is unrecognizable.

This is a highly unusual set for John Moawad, but it is unusual for him to be directing Jazz Choir two also, even in this period.

Recording Tape: Maxell UD 35-180 10" Reel, Side One and Two
1/4 Track Stereo

Microphones and recorder unknown

Digitized from Otari MX5050 thru Midiman 24 bit Flying Cow to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8 44.1 hz

FLAC and m4a's Completed.

1978_03_10_Moawad_JB1

1237c Winter Jazz Nite 03/10/1978

Sig Ep (Jack Gale trans Shirk) Bill Grether- tpt, Leonard Walworth- trb

Don't Misunderstand (arr. Dave Barduhn) Bob Crispin- AS

Little Pixie II (Thad Jones) Nick Moore- pno, Dave Aaberg- tpt, Leonard Walworth- trb,
Norm Wallen- trb, Bill Meyers- Bari

Someday My Prince Will Come (arr. Dave Aaberg) Nick Moore- Pno, Dave Aaberg- tpt

Quiet Riot (Bill Holman- Louis Bellson) Bill Grether- tpt, Skip Morris- guit, Mike
Brummel- TS

Band:

Sxs: Joe Blazer, Bob Crispin, Mike Brummel, Jim Fenton, Bill Meyers

Trpts: Lane Larson, Dave Aaberg, Del Foster, John Wilds, Bill Grether
Trbs: Norm Wallen, Leonard Walworth, Terry Freeman, Bill Bailey, Jeff Palmer
Ryth: Skip Morris- guit, Nick Moore- pno, Terry Hill- Bs, Joe McGee- perc, Mark Wade-
dms

Sig Ep (JZ-0413) was a transcription at this point. Later JZ-1674 appears to be an attempt to clean up the transcription, which was officially repaired in 2017.
From the personal files of Norm Wallen RR 188

1978_05_13_Moawad_JB1
1222

(See 938 for Jazz Nite 05/13/1978 Concert)
CA 42 Jon Hendricks Clinic @ CWU 05/13/1978
1222a Jon Hendricks Clinic @ CWU 05/13/1978

My father recorded this Jon Hendricks clinic from the audience on the Sony cassette recorder. Not sure why but only the right side of the stereo mic was working. I dubbed it to mono. After an hour, the right side suddenly starts working. It is probably the only surviving record of this event.

Though I was in CWU graduate school at the time, I have no memory of this event or the Jazz Nite concert that evening at all. Odd that my parents would be there if I wasn't, but you never know.

I was working around the clock finishing my thesis. Maybe I just forgot...

The FLAC was retained, and a full-length m4a created.

The clinic runs 55 minutes. It may have been recorded as part of Moawad's History of Jazz class, or perhaps convocation. Moawad plays several audio clips, with comments from Jon Hendricks. It's also possible the clinic happened before the concert with some kind of dinner break in between, which seems more likely since my parents were in the audience from Seattle.

1978_05_13_Moawad_JB1
938b Jazz Nite 05/13/1978 Band I with Jon Hendricks

The Farewell (Thad Jones) Nick Moore- Pno, Leonard Walworth-Trb
Don't Misunderstand (arr. Dave Barduhn) Bob Crispin- AS
No Harmful Slide Effects (Willie Maiden) Mike Brummel- TS, Leonard Walworth- Trb
Somebody Tell Me The Truth (with Hendricks)

Good Old Lady (with Hendricks)
Fast Livin' Blues (with Hendricks)
Daybreak/On the Trail (with Hendricks)
Saturday Night Fish Fry (with Hendricks)
Centerpiece (arr. Frank Mantooth) (with Hendricks) ends suddenly
Jokes/Intro
Gimme That Wine
Take The "A" Train (Hendricks with trio)

Was Moawad being goofy when he said Frank Minear was playing lead trumpet?
That's hard to believe but maybe...

This is possibly the most enthusiastic audience in the archive. This was the Jazz Invitational over Mother's Day Weekend. Hertz Hall sounds packed with high school kids and regular students. As the audience wouldn't let Hendricks leave the stage, Take The "A" Train is an encore number that was totally unprepared.

It is worth hearing the full length concert, as Hendricks does several minutes of standup joke telling near the end that has the audience roaring. What a concert!

1223ab Jon Hendricks Jazz Nite 05/13/1978
CA 42 and CA 43 Jon Hendricks Jazz Nite 05/13/1978
From the personal files of Norm Wallen

These are audience recordings made by my parents Jerry and Frances Wallen on a handheld Sony stereo audio cassette recorder.

FLACs only were retained as a backup to the master 938 recorded by Moawad/CWU. It is possible some stage chatter from Moawad/Hendricks appears on these recordings that wasn't captured by the master recording.

On the other hand, these may be copies onto two cassettes Moawad made for me, and are identical to the 938 master.

No m4a's were extracted from these sources.

1978_05_13_Moawad_VJ1
938 Jazz Nite 05/13/1978 with Jon Hendricks
See 1222 for Jon Hendricks clinic.

938a Jazz Nite 05/13/1978 Choir I with Jon Hendricks

Almost Like Being In Love (arr. Dave Barduhn) (beg cut) Nick Moore- pno.

'Round Midnight (arr. Dave Aaberg) Jan McCormick- Voc.
Don't Misunderstand (arr. Dave Barduhn) Barbara Wimberly- Voc.
Please Don't Talk About Me When I'm Gone (arr. Dave Barduhn) Barbara Wimberly-
Voc.
There Will Never Be Another You (arr. Dave Barduhn) (with Hendricks)
Godchild (arr. Waldo King)(with Hendricks)
Green Dolphin St (arr. Pat Thompson) (with Hendricks)
Red Top (arr. Dave Aaberg) (with Hendricks)
How High The Moon (arr. Bruce Beckwith)(with Hendricks)
Flintstones (arr. Dave Barduhn) (with Hendricks)

This is a highlight concert in the archive for both band and choir, with 21 charts performed, most with Jon Hendricks himself! Various pro guest artists always make concerts more special than usual.

FLAC and m4a's Completed.

Recording Tape: Maxell UDXL 35-180B 10" Reel, Side One and Two

1/4 Track Stereo

Microphones and recorder unknown

Digitized from Otari MX5050 thru Midiman 24 bit Flying Cow to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8 44.1 hz

1978_05_25_Moawad_VJ1

958a CWU Vocal Jazz I SUB Pit 05/25/1978

Green Dolphin Street (arr. Pat Thompson) Karen?-voc.
Girl Talk (arr. Dave Barduhn)- Nick Moore- pno, Wally Ausserer- bss.
Don't Misunderstand (arr. Dave Barduhn) Barbara Wimberly- voc.
Flintstones (arr. Dave Barduhn) Jeff Palmer & Joe McGhee- voc.
'Round Midnight (arr. Dave Aaberg)- Jan McCormick- voc.
Make Someone Happy (arr. Dave Aaberg)

1978_05_25_Moawad_VJ2

958b CWU Vocal Jazz II SUB Pit 05/25/1978

Easy Street (beginning lost) (arr. Greg Metcalf) Ryan Powers?- bss. Jim Washburn- pno.
Here's That Rainy Day (arr. Don Clausen) Karl Macklefresh?-voc
Bluesette (arr. Bruce Beckwith)

Walk Softly (Please, Walk Softly When You Go) (arr. Dave Barduhn)
Cousin Mary (Coltrane arr. Dave Barduhn) Barbara Wood, Dan McNeely, Diana Rattan-
voc.
Goodbye Love (Ken Kraintz)
Almost Like Being In Love (arr. Dave Barduhn) Mike Gale?- voc.

This is the only Don Clausen chart in the archive, but it is recorded twice. Dave Barduhn reports Cousin Mary was a chart he wrote in about 1974 for Roosevelt High School. This is the only appearance of the chart in the archive. Dave's manuscript looked much different in those days. I thought it was his work, but thought I'd check just to make certain.

FLAC and m4a's Completed.

1224
(See 957)
Formerly NW CA 108
From the personal files of Norm Wallen

Archive material from 1224 was created, but was and should remain deleted. Any and all AIFF and MP3 from 1224 should be deleted and replaced by FLAC 957 and 957 m4a files.

The FLAC of my Cassette 108, made from the master at the time, was retained as a backup in FLAC format only.

There is some confusion over the title Quiet Riot, which is the exact title on published full score and parts. On the original Louis Bellson "Explosion" recording it is called Quiet Riots, which adds to the confusion, as does Moawad and others introducing it as A Quiet Riot, and other slight variations.

1237d CWU Band I SUB Pit 06/02/1978
See 957

1238
See 957

1239 See 955 (and 915, 916, 956)

From the personal files of Norm Wallen
CWSC Jazz Band I @ Ft Steilacoom 05/27/1977
CA 250

This is my copy of Moawad's masters. The FLAC was retained as a backup for no good reason.

CWU Jazz Band I Pit Concert 06/02/1978

The Farewell (Thad Jones)
Don't Misunderstand (arr Dave Barduhn)
Little Pixie II (Thad Jones)
Sig Ep (Jack Gale trans Shirk)
Quiet Riot (Bellson arr. Jack Hayes & Bill Holman)
Walkin' My Baby Back Home (trans. Norm Wallen)
I'll Remember April (arr. John Ward)
Old Man River (arr. Bill Holman)
My Old Flame (arr. Lennie Niehaus)
Wind Machine (Sammy Nestico)

FLAC and MP3's created

Wow, 10 charts, and difficult too.

This entire tape 1225 is very fuzzy for me. It was a double-length 2400 foot Scotch 200 reel surplused from the Seattle Schools Language Labs. My father would bring home huge piles of these tapes. I filled them with recordings of my own as fast as he could bring them home.

I'm not clear exactly when these charts were recorded, though Pete Wilson and Al Paxton could certainly sort it out.

As a freshman, I do recall begging Moawad to tape the band before Winter break of 1972 "so I'd have something to play for my mother after my first quarter at Central." He didn't want to do it, but we natives were restless so he relented. I believe that recording is 1225b

1225a is likely early in 1973, maybe mid winter quarter.

The one track of the Faculty Combo 1225d is another mystery, as I had the full length concert on 1228b. For now it is saved here as a m4a backup.

1225e I believe is from that same 1228b concert, but this is 9 Lb Ball, the combo fronted by Gary Hobbs. What a mess!

The early '70s were a period of much exploration in jazz. Miles Davis released Bitches Brew in '70 on the heels of In A Silent Way in '69. Ultimately this merging of Jazz with Rock became known as Fusion. The movement expanded quickly into big bands, with the new, young and dashing Professor Moawad in full contrarian mode.

Somehow he discovered a 28 year-young writer in Los Angeles named Kim Richmond. While in the Air Force Richmond had been writing for the Airmen of Note. Moawad purchased a huge stack of Richmond charts. Even today Kim Richmond acknowledges Moawad was among the very first in the country to buy his charts in 1968 just as he was starting to play in the top LA big bands fresh out of the Air Force.

Moawad sent recordings to Richmond, which Richmond used as demo material to sell his charts. Moawad was not happy about that, and apparently Richmond ended up sending additional charts for free in exchange for CSWC recordings.

We played so many Richmond charts in this period it is difficult to keep the titles sorted out. Some were more traditional swingers, but Moawad leaned to the more experimental rock numbers, including long open unaccompanied solos, solo duets, electric piano, rock guitar, and more. Some recordings reach 20 minutes or longer per chart.

Sig Ep (JZ-0413) was a transcription at this point. Later JZ-1674 may be a published version.)

1978_06_02_Moawad_JB1

957 Jazz Band I SUB Pit 06/02/1978

(See also 1224, which is NW Cassette 108)

Any references to 06/04/1978 are incorrect

1224 is an edited cassette copy made from this 957 master. This 957 audio should replace any other versions in the archive or elsewhere. mp3s of 1224 were made, but were deleted in place of these m4a versions off this master. Full length, the 957 master FLAC does include the Moawad intros etc.

There is confusion because apparently I had copies of this 957 master on both cassette and reel in my personal files, which I had used in this archive until the 957 was determined to be the master. My handwritten notes for the reel to reel are almost certainly incorrect. This is 06/02/1978 in the SUB Pit, as confirmed in this note from Leonard Walworth in 2014:

As to the band and archives. Listening to us play Quiet Riot after all these years (I do have a cassette that you made for me of that performance shortly before we all left, but I haven't played it in many years and don't really know if it's stretched, playable or what)

touched my soul a little. Hell, that's a damn good band and I for one am proud to say I was in it.

As far as the venue, I know I could tell you for certain whether it was the pit or jazz nite if I listened to my solo on Sig Ep. While I'm sure it entertained very few and inspired even fewer, I remember what I played with surprising clarity. That is, the one I played in the pit. My thinking is that that was a pit performance. I have very fond memories playing there in my time, 73-78, with time off to sing with Norman Luboff and play with Tommy Dorsey. We just sort of packed up our axes after that gig and road off into the sunset. I would find myself six months later moving into a New York City apartment never, as it turns out, to return. Whatever happened to that 5 year plan anyway? Oh, and Jack Gale. I'm sure you've played his brass quintet stuff for years like I have. That's probably what he's best known for out here. I think he still might be doing Broadway and you're right, he is a union guy. I saw him once at a union rally where my hotel union was supporting 802 for some reason. I had no idea he wrote Sig Ep but it figures there's a trombone solo. I actually was in a cappella vocal quartet with his daughter Kathy for a little while and later on sung with her with different people for somebodys' graduate recital at the Manhattan School. Just an excellent soprano.

Ok. This will be the last thing I'll ask you for. You know, for awhile anyway. Any chance of sending the the rest of the audio of that performance? If that's too much, maybe Sig Ep and because we recently played them at Lehman, Little Pixie II and The Wind Machine. I think Allan would like hearing them as well. The Wind Machine, interestingly enough, is the one chart I don't remember playing back then. Oh well, you can't have it all.

One other thing, when you listen to the recording, if it appears that the sound quality sometimes sounds a little muffled and solos sometimes go in and out, there's a reason for that. Moawad for some reason didn't have time to get all the sound equipment set up so he just took over a couple of mikes and put them on the floor in front and on each side of the band. I remember him saying the sound quality was pretty good considering they were on the floor. That's my memory anyway. Also, as I look through the band credits, there is one trumpet player referred to more than once simply as Green. That would be Chuck Green from Poulsbo. Just to put the record straight.

Leonard continues a few days later in email-

Norm,

I gotta thank you again for your generosity. Allan is absolutely psyched. We're just loving this and thanks also for sending all the audio files of our last gig. There's no question in my mind that it's from the pit. For one, when I dug my old cassette out I saw I had written "Spring '78' Pit Concert" on it. For another, comparison of my Sig Ep

solos are identical and I distinctly remember playing those licks, such as they were, in the pit. I know that's kind of weird but that's the way my mind works, such as it is.

As soon as I heard it, I immediately remembered The Wind Machine. I'm not sure that we've actually read it yet at Lehman but I know it's in the book because I have a copy of the 1st Bone part. Yes, I play lead in this band and it's good to get those chops together. It can be a bit tiring because I do most of the soloing too but what the hell, it's good to be involved and appreciated. We did perform Little Pixie II last May and it was fun to revisit it but I don't think we quite made the tempo I remember from '78.

The thing about Wind Machine is when I originally wrote the names of the tunes on the back of the cassette, I couldn't for the life of me remember it's title. So now, after 36 plus years I'm finally able to write it on the back. Crazy right? Thanks for that too. And yes, it still plays. It's not quite as clear as the master you sent the audio files from but it hasn't stretched. To my ear the files reveal with greater clarity the fact that Moawad recorded with the two mikes from the floor. The recording is very sax section heavy. When Brummel is soloing on I'll Remember April before your nice ride you can hear the bari sax bleeding through with background figures that aren't really in the background enough. I think he used them because he had just got them or something. My sense of curiosity tells me it might be interesting to compare this performance with the Jazz Night performance just two or three weeks prior. One thing for certain, the recording set up would have been different and more balanced as a result. But that is not something I'll ask of you. In the grand scheme of things it's really not that important or necessary.

There are, however, two recordings from back then I would dearly love to hear again. They are both jazz choir recordings and have nothing to do with the big band. I'm sure I must have mentioned them somewhere along the line before but I will again since I'm on a roll. You may be thinking of the Jan '78 recording from North Texas already. You explained once that that recording is a bit celebrated, as it should be. It's terrific. I actually have a cassette copy of it that Moawad made for Suzy and I not to long after we moved out here.

L.W.

The Farewell (Thad Jones) Leonard Walworth- trb, Nick Moore- pno

Don't Misunderstand (arr. Dave Barduhn) Bob Crispin- AS

Little Pixie II (Thad Jones) Nick Moore- pno, Bill Meyers- bari, Wally Ausserer- bs, Bill Grether- tpt, Joe Blazer- AS

Sig Ep (comp/arr. Jack Gale- trans Shirk) Bill Grether- tpt, Leonard Walworth- trb

Quiet Riot (Bellson arr. Jack Hayes & Bill Holman) Bill Grether- tpt, Skip Morris- guit, Mike Brummel- TS

Walkin' My Baby Back Home (trans Norm Wallen) Joe McGhee- voc.

I Remember April (arr. John Ward) Mike Brummel- TS, Norm Wallen- trb.

Old Man River (arr. Bill Holman- Eberhard trans.) Mike Brummel- TS, Nick Moore- pno, Bill Grether- tpt

My Old Flame (arr. Marty Paich) Mike Brummel- TS, Chuck Green- tpt

The Wind Machine (Sammy Nestico) Nick Moore- Pno, Mike Brummel- TS

Wow, 10 charts, and difficult too.

Concerts in the SUB Pit were always far more relaxed than formal concerts. We wore typical school clothes and chatted amongst ourselves and with the audience that surrounded the band entirely, literally a few inches away.

It is a shame that tradition can't continue in the SURC Pit today.

There is long-standing confusion about the Woody Herman tune Sig Ep. I'd always assumed it was written by Nat Pierce, but it was composed and arranged by Jack Gale. Gale played with numerous bands thru the '50s and '60s including Herman, the Broadway pits, and wrote lots of successful legit music. He was a union boss and at the Manhattan School for a long time. This transcription is by Doug? Shirk, who I recall was active in the early days at Mt. Hood. Larry McVey had his students transcribe plenty of charts as part of their ear training and big band arranging classes there.

Sig Ep (JZ-0413) was a transcription at this point. Later JZ-1674 appears to be an attempt to clean up the transcription.

Personally, this was the final concert of the year for the '77-'78 band, and thus the end of my CWU undergrad and graduate career from 1972-1978 with a year off teaching at Franklin/Seattle for the '76-'77 school year. I believe Chris Bruya was a freshman when this was recorded, maybe a sophomore.

Walkin' My Baby Back Home was a chart I'd transcribed in the summer of 1970. It was the first big band chart I completed that actually reached performance. It's odd that first performance happened in my final CWU concert, though lost somewhere in the files is a rehearsal tape of Moawad singing it! I'd get my Masters the following week, and end up at Davis High School in Yakima in the Fall.

Band:

Sxs: Joe Blazer, Bob Crispin, Mike Brummel, Jim Fenton, Bill Meyers

Tpts: Dave Aaberg, John Wilds, Del Foster, Chuck Green, Bill Grether

Trbs: Norm Wallen, Leonard Walworth, Terry Freeman, Bill Bailey, Jeff Palmer

Rhythm: Skip Morris- guit, Nick Moore- pno, Wally Ausserer, bs, Joe McGhee- perc/voc
Mark Wade- dms.

Hey Norm,

I've been meaning to thank you for the vocal performances you sent that quite frankly, I never expected to hear again. It's never what you remember, is it. I'll have to

revise my comment about the '75 Reno performance being as good as the '78 North Texas one. While we certainly did some things as well, the overall performance is better in Denton. The program had evolved and matured a little by '78. We were still singing some of Bruce Beckwith's stuff and it was Bob Randall's first year there and we had a heavy influence from him. Both he and Aaberg are West High School in Bremerton products but Bob is several years older and his musical influences were a bit different than Daves' and ultimately Daves' writing might have fit the choir a little better. The '78 choir also had better and more impressive ballad soloists. Never could understand why Suzy never got more of a shot in that regard, because she was as good as anybody. I always thought it was a little unfair and a mistake. I listen to myself scat in Reno and realize that Suzys' scat was actually better. I never would have accepted that at the time but now I understand why. She's following changes and I'm doing my usual 100 syllables a second thing by ear hoping for the best. I also did this high falsetto to low bass glissando thing. Don't know who I was trying to impress. Moawad had us paired up on Jazz City Blues to scat with a partner and trade fours. Don't remember who Suzy was with but Ted and Vic did there thing and I was with a young lady named Denise, I think. Morning Sunrise is a Beckwith chart that has lyrics by Mary Beck again, I think.

On the Seattle set Dreams May be Erased is also a Beckwith chart with lyrics by Jean Wolf. That's about all the information on personnel I can give you and only because I still have many of the old zeroxs' of those and other charts from that time. I was in the process of throwing them out last summer because the fact is, even if I had the rhythm parts it's highly unlikely they'll ever be performed again. I just hadn't gotten around to finishing the job so I checked through them to see what I could find.

One thing is a constant through all the performances that was the hallmark of Moawad's teaching. The ensemble performance is the most important thing. Soloists are secondary. Hopefully you have good ones and if you do, it's gravy. I find it truly remarkable that he got us to sing with such precision. There Will Never Be Another You and Cheers, both Randall's charts, were just a bitch to learn. The version of On Green Dolphin Street on the Seattle set I'm not sure is Randall's. He passed out an arrangement of that tune that just had wicked scat lines, as I recall. So hard that at one point some people in the choir complained that it was just too difficult to master and asked if he could make them a little easier. He took the chart to Panerio and after looking it over Panerio said we (well, not me of course) should stop whining and learn it as is. I could be wrong but the arrangement we sang in Seattle where Jean Wolf goes on a somewhat strange journey during her solo seems different than Bobs'. One thing about him, his syllable writing for the lines he wrote weren't always as singer friendly as they could have been.

But that's where the difference really lay. When Aaberg started writing for the choir his charts were a little more straight ahead in my view and as such fit the choir, as

I said, better. Not quite as many long scat lines to spit out and as a result, a bit more singable.

Sorry to be so slow,

Leonard Walworth

FLAC and m4a's Completed.

936a Fall Concert 1978 with Bobby Mitchell

Jazz Band I, Jazz Band II, Jazz Choir I, Jazz Choir II, Mystery Encore Track?

Recording Tape: Maxell UD 35-180 10" Reel, Side One and Two

1/4 Track Stereo

Microphones and recorder unknown

Digitized from Pioneer RT-909, to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8

Bruya is on this concert. He may remember details.

There was no indication of the exact date on the recording. The most likely date for this concert is 12/08/1978.

1978_12_08_Moawad_JB1

936d Fall Jazz Nite w Bobby Mitchell 12/08/1978 Jazz Band I

John Moawad, dir.

I'll Remember April (arr. John Ward) Jim Fenton-TS, Terry Freeman- Trb

Chelsea Bridge (arr. John Ward) Terry Freeman- trb. Chris Bruya- tpt

What Are You Doing The Rest of Your Life (arr. Dave Aaberg) Bobby Mitchell- trpt.

Decoupage (Hank Levy) Tim Webster- AS, Chris Bruya- Trpt

I Remember Clifford (arr. Dave Aaberg) Bobby Mitchell- trpt.

Bon Homme Richard (Ken Hanna) Don Wolf- Trb.

When Sunny Gets Blue (arr. Roy Herzer)

This is almost certainly an encore from above concert, but is at an odd location on the end of the same tape.

This is 936e, but the m4a was added to the 936d folder.

Wind-Up (Kim Richmond) Roy Herzer- Tpt, Bruce Babad- AS, Jim Fenton- TS.

Bobby Mitchell is a product of Yakima High School (now A.C. Davis High) who spent more than 3 years on the road with Count Basie.

Wonderful player, Bobby had perhaps the most unusual embouchure of any successful trumpet player. Not that it matters, but born with an underbite to the point his lower teeth were out well past his upper teeth, he essentially couldn't close his jaws fully. Somehow this never impeded his playing, which is obvious in his recordings with Basie, and here.

The tape generally runs freely, with all the director banter, intros and soloist information. Not knowing most of these people, I could only guess at names and spellings based on the audio.

Notice the massive size of the crowd as indicated by the applause on the unedited audio. A packed McConnell Auditorium was routine for all Jazz Nites in the Moawad tenure. It is unfortunate the venue was essentially lost for use by the music department. "Rental" of the auditorium was raised significantly. The growing drama department made McConnell difficult and eventually impossible to schedule, as well as other factors.

1978_12_08_Moawad_JB2

936c Fall Jazz Nite w Bobby Mitchell 12/08/1978 Band II
conductor unknown

I Remember You (arr. Bill Holman) Dewey Marler bari sax,
It's Not Easy Bein' Green (arr. Dave Barduhn) Bob Berg?- trb.
Flapjacks And Maple Syrup (Kim Richmond) Wayne Gay- TS, Greg Schroeder- trb
Body And Soul (arr. Marty Paich) John Duff?- Pno
Come Rain Or Come Shine (Bill Stapleton) Ed Donahue- Trpt, Campbell Kim?- AS
Alone (arr. Bob Curnow)

This is likely the Bob Eberhart transcription JZ-0234 of the Holman chart, not the later published version JZ-1753

1978_12_08_Moawad_VJ1

936b Fall Jazz Nite w Bobby Mitchell 12/08/1978 Choir I
John Moawad, cond.

Love Is Just Around The Corner- (Phil Mattson) Leslyn Jones- voc, Jeff Palmer- voc
Street Of Dreams (arr. Anita Kerr) Jim Washburn- pno.
I Remember You (arr. Phil Mattson) Joe MacGee- voc.

Tenderly (arr. Clare Fischer)

Isn't It Romantic (arr. Phil Mattson) Rick Clark- voc.

Taking A Chance On Love (arr. Kelly Kunz) Kelly Kunz, Carrie Temple, Joe McGee-
vocs.

1978_12_08_Moawad_VJ2

936a Fall Jazz Nite w Bobby Mitchell 12/08/1978 Jazz Choir II

Don Wolf, Dir

Jazz City Blues (Bruce Beckwith) Dewey Marler?, Jean Quaid?, John Duff? pno, Curt
Dain?- guit

Between The Devil And The Deep Blue Sea (arr. Kirby Shaw)

Green Dolphin Street (arr. Pat Thompson)

This set was difficult to break into separate tracks, as there are immediate piano
segues between tunes and voice-overs from the conductor. This is most unusual and
actually quite nice! I elected to have the segues and intros attached to the end of the
prior track.

FLAC and m4a's Completed for all of 936a-e

1979_00_00_Moawad_CB1

1162 CWU Supersax Ensemble (Exact Date Unknown) Probably 1979

1162 CWU Supersax Ensemble 1979?

Blue and Boogie (arr Med Flory) (Beginning Lost)

Lover Man

A Night In Tunisia

Groovin' High

Chase The Clouds Away (arr. Unknown)

Be-Bop

Ed Donahue- Tpt, Darren Motamedy- BS, Tom Price- TS, Brian Olendorf- Pno, Ron Hull
Trb.

Difficult to say who else was in this band. Bruce Babad- AS, Kelly Kunz- Bs, Ben
Fromuth- Dms are likely suspects, but were very busy outside the big bands with other

groups. as these groups take a while to get organized, spring quarter 1979 is a good bet, possibly 1980.

For MediaAMP purposes this is called Combo 1.

The voice counting off tunes does sound like Kelly Kunz.

Recordings including Darren Motamedy begin in 1979 and continue through 1981.

The charts don't survive to the big band files, but they aren't big band charts. They may be elsewhere. Lead alto man Med Flory wrote many of these Supersax arrangements. Supersax bass man Buddy Clark wrote most of the rest.

Chase the Clouds Away appears to be an arrangement the group wrote for themselves. This Chuck Mangione hit was released in 1975.

In 2016 Rachel Cooper, the daughter of CWU tenor man Chuck Cooper, and singer Brenda (Parvi) Cooper, requested all the recordings of her parents in the archives as a father's day gift for Chuck.

Chuck apparently has some interest to hear how the Supersax group sounded, and recalled there were some tapes. If Chuck is on this recording, maybe he can help narrow down the recording date and provide more details.

(Brief Tangent...)

Any Supersax projects were not likely to be a part of an official Jazz Nite, which was generally reserved for the "large jazz performing groups" the jazz bands and jazz choirs being directed by staff or graduate students.

The various student-led combos performed on National Association of Jazz Educators Nite (NAJE,) which was run by the CWU student NAJE chapter, the largest such group in the nation. NAJE had roots to discussions in Seattle in 1968 including John Moawad.

In 1978 CWU Vocal Jazz I was the first vocal jazz choir ever to perform at NAJE, a gig steeped in CWU jazz legend, lore, and mythology. (See 917)

In 1989, NAJE had a name change to International Association for Jazz Education (IAJE.) CWU Vocal Jazz I performed at IAJE New York at least once (2006?) It is a lengthy sad story, but after 2000, IAJE ultimately lost focus on their educational roots and morphed more into a party for pro jazz musicians. Teachers stopped coming to convention, and IAJE went bankrupt after the 2008 Toronto convention amid a huge corruption scandal.

Late in 2008 the educators formed a new organization called Jazz Education Network (JEN) with focus purely on jazz education. This organization is thriving, much in the style of NAJE and early IAJE.

Today at CWU the student JEN chapter organizes jam sessions at the local pizza joint, and other concerts for combos not overseen by music staff.

(Back to Supersax...)

This recording is not dated. I'd guessed it was recorded in 1979 based on the presence of the few listed musicians, and the location of the tape on Moawad's shelves with other 1979 recordings. My date could be incorrect. Chuck Cooper could possibly be on this recording. If there were other Supersax groups at Central, no recordings survived to the archive.

Relatively few NAJE/IAJE combo nites were recorded before the advent of Digital Audio Tape (DAT) cassettes in 1999, which could hold 90 minutes of music very inexpensively.

FLAC and m4a Completed.

1979_03_09_Moawad_JB1
920 Jazz Nite 03/09/1979

Clearly this is some other unknown concert. The master is labeled "C.W.U. Jazz Nite 3-9-79" and below that "Jazz Bands Winter 1979."

It is entirely possible I have Bands 2 and 1 reversed, or these are bands 2 and 3.

The tune Cool Pants by Frank Fisher was listed as "unknown" for several years until it was "rediscovered" during sight reading in 2017.

Interesting, though all the intros were again edited out by the engineers at the concert, you can hear a voice that doesn't sound like John Moawad talk after White Tornado... Might be Chris Bruya...

Actually, this does feel more like a Bruya set, with Thad Jones and the Curnow First Child.

The Band 2 set feels more like Moawad, with Early Autumn, and Slaughter on 10th Avenue which was a Christianson favorite from Moawad's undergrad years.

Big Dipper (Thad Jones)
Left Bank Express (Pete Jackson)
Cool Pants (Frank Fisher)
First Child (Bob Curnow)
White Tornado (Kim Richmond)

Otari
FLAC and m4a's Completed

1979_03_09_Moawad_JB2
Jazz Band 2

Early Autumn (Ralph Burns)
Procrastination City (Ray Brown)
Slaughter on 10th Ave (arr. Sammy Nestico)
Freedom Jazz Dance (arr. Bill Stapleton)
Ticker (Bill Holman)
Wind-Up (Kim Richmond)

918a

Not digitized. Duplicate of others.

1979_03_09_Moawad_VJ1
919a Jazz Nite 03/09/1979 Jazz Choir I
John Moawad, dir.

I Remember You (arr. Phil Mattson)
A Child Is Born- Dave Aaberg, arr. and trumpet
You Must Have Been A Beautiful Baby (arr. Kelly Kunz)
Tenderly (arr. Clare Fischer)
It Could Happen To You (arr. Phil Mattson)
But Beautiful (arr. Jack Kunz)
Come Back To Me (arr. Kelly Kunz)

Ben Fromuth- dms, Alan Alto?- Guit. , Ryan Solerz?- Bass , Chris Diddy?- Pno

This tape 919 has no information beyond "CWU Vocal Jazz Winter 1979" written in Moawad's hand. The matching Jazz Band tape from this concert 120 is marked "C.W.U. Jazz Nite 3-9-1979" on the reel. Below that on the same label it says "Jazz Bands Winter 1979."

We can infer the date for that Jazz Nite is solid.

Much guesswork involved here as the tape was edited on the fly at the concert omitting all the intros and credits. Jazz Choir II may have been conducted by Dave Aaberg. There are some horn parts.

I'm going to need info from people who were performing. Is this two different days, with Choir I or was Choir II really this good in what appears to be their debut? Could Choir I have learned 13 tunes by March?

For now I'm sticking with my Choir II - Choir I guess. A few of these tunes appear nowhere else in the archive.

Moawad takes over for what is the Jazz Choir I set. Most of these arrangements are probably by Kelly Kunz, who is featured on the last cut.

The CWU files contain charts by Kevin Kunz too, as well as Jack Kunz, father of the talented brothers. Jack was the long-time choir director at Lake Washington High School. It is very rare for CWU to sing a published arrangement, but I guess it is a chart from "within the family." The Kunz brothers were at the beginning of a huge migration of very talented Lake Washington students to come to Central.

FLAC and m4a's Completed

1979_03_09_Moawad_VJ2
919b Jazz Nite 03/09/1979 Jazz Choir II
(Conductor Unknown) Dave Aaberg?

Jazz City Blues (Bruce Beckwith)
Green Dolphin Street (arr. Pat Thompson)
Unknown (2) Imagine?
Unknown (3) Baby, Please Don't Be That Way?
Time After Time (arr. Thompson/Wolf)

This may be the first recorded appearance of Jazz Choir II at a Jazz Nite.

Don Wolf was a trombonist and singer who wrote quite a lot of instrumental and vocal music. Time After Time appears to be his reworking of a Pat Thompson arrangement not surviving to the files. This is the only appearance of Time After Time in the archive.

Otari

1979_05_12_Moawad_CB1
939 3rd Invitational Jazz Festival- Jazz Nite 5/12/1979 w Sonny Fortune
939a
3rd Invitational Jazz Festival
Jazz Nite 5/12/1979 w Sonny Fortune
Dr. Donald Guy Dean of Students Intro
Sonny Fortune Quintet

Sonny Fortune either was unwilling or unable to perform with the Central groups. Probably a little of both. This Central gig probably represented a quick concert between gigs, with lots of travel on each side.

Fortune isn't a player likely to have big band charts.

Note to my CWU roommate Alan Paxton who is a an amazing walking, talking jazz encyclopedia with a titanic jazz collection :

So here's a mystery for you from the CWU Jazz Archives.

At Jazz Nite 5/12/1979, the 3rd Invitational Jazz Festival over Mother's Day weekend after the Olympic festival folded, Moawad somehow landed the Sonny Fortune Quintet for a concert on-campus.

Dr. Donald Guy (from the psych department) introduces the band. Guy was a closet jazz alto man, and good friend of the jazz department.

It is a fairly nice recording by CWU standards from the period, but if Sonny announced the tunes, the announcements didn't survive to the recording.

The first tune is Epistrophy. The last tune is one I know and can sing, but the title escapes me at the moment. (I'm hearin' Brownie...) You'll get it in an instant...

The tunes Unknown 1, 2 and 3 will be more of a challenge, maybe impossible. These were not great times for Fortune. Sonny didn't record anything around this time period far as I know. He introduces the band before the final tune. The only name I can recognize is trombonist Clifford Adams. I haven't a clue on anybody else, but your ears are better than mine. This may be a group Sonny assembled just for the gig...

Knowing these titles and players would clear up a minor mystery in the archive. There will be many more to come!

N.W.

Here's the set list. Got 'em all but one : (

Epistrophy (Monk)

Thoughts (Fortune)

Never Again Is Such A Long Time (Fortune)

Unknown (3) soprano

Straight Street (Coltrane)

A.P.

Damn you're good... Well done, and duly noted in the archive.

N.W.

Status: FLAC and m4a's Completed.

Recording Tape: Maxell UDXL 35-180B 10" Reel, Side One and Two

1/4 Track Stereo

Microphones and recorder unknown

Digitized from Otari MX5050 thru Midiman 24 bit Flying Cow to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8 44.1 hz

1979_05_12_Moawad_JB1

939b- Jazz Nite 5/12/1979 Band I

01 How High The Moon (arr. Dave Barduhn) (The Bopper's National Anthem) Ed Donahue- Trpt, Brian Olendorf- Pno, Ben Fromuth- Dms,

02 Serenade For Bass Trombone (Larry McVey) Jeff Palmer- B Trb

03 Freedom Jazz Dance (Eddie Harris arr. Bill Stapleton) Darren Motamedy- TS, Ed Donahue- Trpt, Brian Olendorf- Pno, Ben Fromuth- Dms, Kelly Kunz- Bass, Joe McGee- Perc, Ben Fromuth- Dms,

939b- Jazz Nite 5/12/1979 Band I (Continued)

04 Big Dipper (Thad Jones) Tim Webster and Darren Motamedy- TS, Brian Olendorf- Pno,

05 Transcience (Toshiko Akiyoshi) Bill Myers- bari
Ticker (Bill Holman)

Actually, Sonny Fortune closed the show, and as you can see, Jazz Band I opened the show, Vocal Jazz I sang, and Jazz Band I closed the "first act." The Hertz Hall stage was wide enough vocal and instrumental groups could remain set up simultaneously, and performing groups at the festival could alternate.

1979_05_12_Moawad_VJ1

939c- Jazz Nite 5/12/1979 Choir I

Come Back To Me (arr. Kelly Kunz) Joe McGee, Ed Donahue, Alan Alto- guit

The Nearness Of You (arr. Robert Panerio, sr) ending cut! : (

Taking A Chance On Love (arr. Kelly Kunz) Jim Washburn- pno, Derrick Gasque, Bruce Martin- vocs

Perdido (arr. Dave Aaberg) Carrie Temple- Voc

Spring Can Really Hang You Up The Most (arr. Kelly Kunz) Jan McCormick- voc

Sunday (arr. Kelly Kunz) Leslyn Jones- Voc

1979_05_15_Moawad_VJ1
921 Vocal Jazz 05/15/1979

Takin' A Chance On Love (arr. Kelly Kunz)
The Nearness Of You (arr. Robert Panerio Sr)
Perdido (arr. Dave Aaberg)
Spring Can Really Hang You Up The Most (arr. Kelly Kunz)
Sunday (arr. Kelly Kunz)
Come Back To Me (Take 1- partial) (arr. Kelly Kunz)
Come Back To Me (Take 2- complete) (arr. Kelly Kunz)

There is no information of these tracks at all. Perdido, Taking A Chance, and Sunday are older. The rest are probably arranged by Kelly Kunz.

Half Track Stereo
Maxell UD 35-90
Otari & Flying Cow
FLAC and m4a's Completed

1979_05_18_Moawad_VJ1
922 CWU Vocal Jazz 05/18/1979
With Foothills College Fanfares- Phil Mattson cond.

A Child Is Born (arr. Dave Aaberg) Dave Aaberg, trpt.
Sunday (arr. Kelly Kunz)
Love Is Just Around The Corner (arr. Phil Mattson)

I gather from this tape Phil Mattson and his Foothills College Fanfares shared a concert with CWU Vocal Jazz, maybe in the SUB Pit. I do recall them being on tour, as they played a gig in Yakima too. This group included the young Michele Weir and other vocal jazz luminaries to be.

Phil did a short stint at Gonzaga shortly after this, and PLU, and ultimately opened his own school in Iowa. I may be confused on that exact chronology. Kelly Kunz ended up spending quite some time with Phil Mattson after Central.

We also have the reel of the Foothills half of the concert, but it wasn't digitized for the CWU archives. I may digitize it at some point, though the recording is odd. It appears to be half track stereo, but maybe not.

Half Track Stereo

FLAC and m4a's Completed

1979_05_30_Moawad_JB1

960 CWU Jazz Band I @ Meany Hall UW 05/30/1979

Ticker (Bill Holman)

Transcience (Akiyoshi) Bill Myers- bari (Beginning lost)

Freedom Jazz Dance (Eddie Harris arr. Bill Stapleton) Darren Motamedy- TS, Ed Donahue- Trpt, Brian Olendorf- Pno, Ben Fromuth- Dms, Kelly Kunz- Bass, Joe McGhee- Perc.,

Ballad For Bass Trombone (Larry McVey) Jeff Palmer -B Trb.

Big Dipper (Thad Jones) Tim Webster and Darren Motamedy- TS, Brian Olendorf- Pno, How High The Moon (arr. Dave Barduhn) Ed Donahue- Trpt, Brian Olendorf- Pno, Ben Fromuth- Dms

As 939b was recorded 23 days earlier with all these tunes it is a good bet all the soloist information is the same. I've copied that soloist info here, so it is possible the info is slightly wrong.

The 960 master was edited to music only. They missed some of the music in the process.

At nearly 12 minutes, Freedom Jazz Dance was the most extended chart Moawad had done in 6 years, especially since the Woody Herman original was 3:50 on the Grammy-winning LP Giant Steps in 1973.

FLAC and m4a's Completed.

1979_12_04_Moawad_VJ1

961 CWU Vocal Jazz I SUB Pit 12/04/1979

Double 6 of Paris side 2 not digitized

Girl Talk (arr. Dave Barduhn)

Their Hearts Were Full Of Spring (arr. Unknown)

Your Mind Is On Vacation But You're Mouth Is Working Overtime (Mose Allison) Rick Cappalino?- harm/voc.

The Way You Look Tonight (arr. Phil Mattson) Michele Weir- voc.

Teach Me Tonight (arr. Unknown) Carrie Temple- vocal with trio

Polkadots and Moonbeams (arr. Dave Barduhn)

Little Girl Blue (arr. Phil Mattson) Mary Brock?- voc

There Will Never Be Another You (arr. Dave Barduhn) Brian Olendorf- pno, Carrie Temple- voc, Alan Alto- guit

This was the first public appearance of Vocal Jazz I for the 1979-1980 school year. Lunch hour SUB Pit concerts often served as run-throughs to test things before Jazz Nite (962) three days later. Moawad mentions there are 34 vocalists in the group, and 91 had auditioned!

Teach Me Tonight is just trio with soloist. There is no surviving vocal jazz chart with this medium swing setting.

FLAC and m4a's Completed.

1979_12_07_Moawad_JB1
963 Jazz Nite 12/07/1979 Jazz Band I

Johnny's Theme (excerpt) arr. Chris Bruya
Track 17 (Don Piestrup) Greg Schroeder- trb, Mike Mattingly- guit, Jim Fenton- AS
Angel Eyes- (arr. Al Cobine) Matt McKegin?- trb, Bruce Babad- AS, Bruce Dority?- Tpt
Don't Get Around Much Anymore (arr. Al Cobine) Bruce Babad- AS, Bruce Dority?- Tpt
Everything Must Change (arr. Dave Barduhn) Darren Motamedy, Chris Bruya- trpt.
Ask Frog (Bennett Friedman) Darren Motamedy- TS
Dizzyland (Don Menza)
Johnny's Theme (reprise)

FLAC and m4a's Completed.

1979_12_07_Moawad_JB2
962a Jazz Nite 12/07/1979

Jazz Band II- Jim Fenton- dir.
Blues for A-1 (Chris Gallaher) Brian Olendorf- pno, Ben?- TS. Doug?- Tpt
Time For A Change (Levy)
Count Me In (Billy Byers)
Wind Machine (Sammy Nestico)

After Central, Jim Fenton would tour with Up With People.

FLAC and m4a's Completed.

962b Jazz Nite 12/07/1979 Jazz Choir I
1979_12_07_Moawad_VJ1

Girl Talk (arr. Dave Barduhn) Brian Olendorf- pno.
Their Hearts Were Full Of Spring (arr. Unknown, even to Moawad)
The Way You Look Tonight (arr. Phil Mattson) Michele Weir- voc.
Polkadots and Moonbeams (arr. Dave Barduhn)
Little Girl Blue (arr. Phil Mattson) Mary Brock? & Carrie Sandrich?- voc duet
There Will Never Be Another You (arr. Dave Barduhn) Brian Olendorf- pno, Carrie Temple- voc, Alan Alto- guit

FLAC and m4a's Completed.

The 1980s

1980_03_14_Moawad_JB1
964 Winter Jazz Nite 03/14/1980 Jazz Band I

Tuning Up (Toshiko Akiyoshi)
Portrait Of A Lady (Iwasana) Greg Schroeder- trb
Watson's Walk (John LaBarbara)
Have I Stayed Too Long At The Fair (arr. Dave Barduhn)
Rhoid's Blues (Dave Barduhn)
Samba These Days (Jeff Sizer)

This is the first archive recording of easily the most high-profile student jazz band original composition in Central history. Samba These Days won the NAJE award for best student jazz band composition in the nation for 1980, and was "premiered" and recorded by the Army Jazz Ambassadors at the NAJE Convention in St. Louis.

It was quite an honor for Jeff Sizer, the fine trombonist and keyboard player out of then Woodway High School in Edmonds, and a proud moment for the department.

Moawad claimed to have come up with the title, which is word-play on the 1926 Sophie Tucker hit Some Of These Days.

CWU has done some long charts, but at 27 minutes this version of Tuning Up may be the longest cut in the entire archive of big band charts. Some multi-movement suites may have been longer, but this is a plain old 12 bar blues and some wicked

Toshiko ensemble. Moawad announces at least most of the soloists, which is pretty much the entire band.

It's a good thing, because the engineers realized they would run out of tape, so began stopping the recorder between tunes. You will have to guess at the soloists based on earlier introductions. It shouldn't be difficult.

You may recognize Rhoid's Blues under a different title. Dave Barduhn apparently had issues with hemorrhoids in the late '70s. The publishers at Jenson wouldn't release the tune with that title, so it was called Blues For Waldo after Northwest Jazz Education icon (and CWU grad in the first 1947 band) Waldo King.

Even with many minutes chopped out, this set still took 67 minutes to perform 6 charts. These are very long tunes!

FLAC Only

1980_03_14_Moawad_JB2
965b Jazz Nite 03/14/1980
Jazz Band II- Conductor Unknown

Bone-A-Fyed (John Ward)
Danny Boy (arr. Willie Maiden- transcription) Chuck Lee?- trpt.
Quiet Riot (Bellson arr. Jack Hayes & Bill Holman)
Lulu's Back In Town (arr. John Ward)
La Bande Grande- (Louie Bellson)

Very challenging program for Band II.

FLAC and m4a's Completed.

1980_03_14_Moawad_VJ1
965a Jazz Nite 03/14/1980 Jazz Choir I

Stay Loose With Bruce (arr. Kelly Kunz)
Four Brothers (Giuffre arr. Kelly Kunz)
Long Ago And Far Away (arr. Phil Mattson)
Wives And Lovers (arr. M. Groff) Mary Brock?- voc.
Gee Baby Ain't I Good To You (arr. Kelly Kunz) Rick Clark?- voc.
I Love Lucy (arr. Dave Barduhn) Rick Clark, Matt McKegin?, Jack Day? voc.

Jazz Male Quartet:

I'm Beginning To See The Light (likely arr. Kelly Kunz)

Somewhere Over The Rainbow (arr. Kelly Kunz)

You may recognize Stay Loose With Bruce as Morgan's Organ, Geller's Cellar or some other title depending on the vintage of your Maynard Ferguson recording.

The jazz male quartet was fronted by Kelly Kunz, who probably did all the arrangements and/or adapted arrangements from other sources. It is possible Kevin Kunz could have written arrangements attributed to Kelly on occasion, or visa versa. Some charts say simply "arr. Kunz," or K Kunz, which doesn't clarify the issue. Identification of numerous charts in the library often comes down to recognizing the manuscript or handwriting of the arrangers.

I'm Beginning To See The Light is recorded with big band on 967.

Again the master was clipped of several Moawad intros. Info is scarce.

FLAC and m4a's completed

1980_05_08_Moawad_CB1

Mark Murphy with Trio

966b- Jazz Nite 05/08/1980 w Mark Murphy & Trio

Laura

Milestones/ All Blues

Naima

Charleston Alley

Laugh Clown Laugh/Send In The Clowns

I Remember Clifford

Farmer's Market

Maiden Voyage

Old Folks/God Bless The Child

FLAC and m4a's Completed.

1980_05_08_Moawad_JB1

967 Jazz Nite 05/08/1980 Jazz Band I w Mark Murphy

Over The Rainbow (w Male Quartet)

I'm Beginning To See The Light (w Male Quartet)

Ya Gotta Try (Sammy Nestico)- Darren Motamedy & Jeff Ridley- TS, Brian Olendorf- Pno.
Samba These Days (Jeff Sizer) Bruce Babad- AS
Señior Blues (w Mark Murphy)
On The Red Clay (w Mark Murphy)
Bijou (w Mark Murphy)
I'm Gonna Go Fishing (Excerpt) (w Mark Murphy)
Don't Misunderstand (arr. Dave Barduhn) Bruce Babad- AS
Four (arr. Dave Barduhn)
Rhoid's Blues (Blues For Waldo) (Dave Barduhn) Matt McKegin?- trb
Kelly's Suite (untitled) (Kelly Kunz) Brian Olendorf- synth

There is an odd noise permeating much of this concert, like a different band was playing in the lobby with the sound bleeding into this concert with Mark Murphy. This could be because the recorder was taping over something already on the tape that wasn't fully erased in the process. Maybe the record heads were misaligned. The spurious noise comes and goes.

This arrangement of Four is not the Mike Tomaro version. It is the Dave Barduhn, but no other recordings exist in the analog archives.

Also, the master was abruptly and quickly chopped off, eliminating most of the talking, which accounts for the lack of info here. Mark Murphy may introduce his trio on the full length FLAC, but if he did, I couldn't catch the names.

This is another marathon set of 12 charts lasting well over an hour. By this point Jazz Nites were stretching to nearly four hours.

CWU has a long history and tradition of student compositions and arrangements dating to the dawn of the program. I doubt there is a concert in the entire archive where student compositions and arrangements are not represented.

Jeff Sizer submitted his tune Samba These Days (and probably this recording) to a national contest where it was named "best student jazz chart in America." It was performed and recorded in January 1980 at the NAJE convention in St. Louis by the US Army Jazz Ambassadors. To my knowledge this was a first in CWU history. (See 1011)

From what was then Woodway High School in Edmonds, at this writing Jeff is a highly successful band director and composer arranger in Baker, OR. An avid fly fisherman, Jeff's teaching career is never far from blue-ribbon trout water in WA, MT, and OR.

The Untitled Jazz Band Suite by Kelly Kunz does not survive to the CWU files. I suppose there is a chance it was ultimately given a title I don't recognize. If true, It isn't obvious among the more than three dozen Kelly Kunz charts in the stacks.

Kelly fronted various groups and ensembles across his time at Central. The male vocal jazz quartet arrangements here did not survive to the files either.

The Kunz legacy at CWU continues into the next generation, where Kelly's daughter Amanda and son Christian both have contributed music to the CWU files. Amanda composed an award-winning piece for concert choir.

FLAC and m4a's Completed.

1980_05_08_Moawad_VJ1

966a- Jazz Nite 05/08/1980 w Mark Murphy

Jazz Choir with Mark Murphy

Stay Loose With Bruce (arr. Kelly Kunz)

Have I Stayed Too Long At The Fair? (arr. Kelly Kunz)

Gee Baby Ain't I Good To You? (arr. Kelly Kunz) Rick Clark?- voc.

I Love Lucy (arr. Dave Barduhn) Carrie Temple and Michele Weir- voc.

We'll Be Together Again (With Mark Murphy) (arr. Kelly Kunz)

Stolen Moments (With Mark Murphy) (arr. Kelly Kunz) Bruce Babad- AS

It must have been big fun for Kelly Kunz to have Mark Murphy featured on a couple of his charts with the jazz choir.

At a whopping 9:15, Have I Stayed Too Long At The Fair is one of the longest ballads out there, possibly the longest ballad in the entire archive.

FLAC and m4a's Completed.

1980_12_05_Moawad_JB1

970b Jazz Nite 12/05/1980 Jazz Band I

John Moawad- Dir.

Stars and Stripes Forever (arr. Dave Wolpe) Bruce Babad- picc.

A Night In Tunisia- (Sammy Nestico) Bruce Dority- tpt., Darren Motamedy- TS, Jeff Sizer- trb,

Procrastination City- (Ray Brown) Matt McKegin- trb, Darren Motamedy- TS.

Wives And Lovers (arr. Chris Bruya) Darren Motamedy- TS, Bruce Babad- AS

Groovin' Hard (Don Menza) Jeff Ridley & Darren Motamedy- TS

Georgia On My Mind (arr. Dave Barduhn) Bruce Babad- AS

Malaga (Bill Holman)

Booking McConnell Auditorium was apparently a long-term struggle for Moawad. By the Fall of 1980, Jazz Nites could no longer happen in McConnell. Perhaps scheduling three quarterly jazz concerts interfered too much with drama activities, or CWU began charging rent, or there was a huge policy shift.

I asked Moawad about this on several occasions over the years, but never did get a convincing answer.

The auditorium in Hertz Hall was not well-suited to jazz, and wasn't large enough to accommodate the crowds at the time. We'd tried "Mini-Jazz Nite" in Hertz back in the Fall of 1973. It was not a good experience. The room was very "live" and loud, with a nasty slap-back off the concrete walls.

The bands and choirs didn't like it, nor did the crowd who managed to squeeze in. Maybe half the audience was turned away in 1973. From this point on jazz activities shifted to the SUB ballroom, which was not great either, but better than Hertz.

Stars And Stripes proved to be a crowd and Moawad favorite. It was in frequent use with the CWU Jazz in the Valley Big Band under Moawad's direction every summer. Thanks to outstanding performances like this, both Stars and Stripes and Bruce Babad on Georgia would appear on the excellent "For You" CD recorded after Moawad's passing.

Somehow the CWU files have 4 copies of Georgia, JZ-1877 and JZ-1891 are the published versions, JZ-1911 and JZ-1918 are pre-published versions.

FLAC and m4a's Completed.

1980_12_05_Moawad_VJ1
970a- Jazz Nite 12/05/1980
SUB Ballroom
Jazz Choir- Dave Barduhn- dir.

Love Walked In (arr. Michele Weir) Ben Fromuth- voc.
Milestones (arr. Dave Barduhn) Mike Mines & Matt McKegin- voc. Bruce Babad- AS
One Bass Hit (arr. Dave Barduhn) Paul Gabrielson- bs.
Don't Worry About Me (arr. Dave Barduhn)
Perdido (arr. Dave Barduhn) Bruce Babad- AS
Sunday (arr. Dave Barduhn) Kristen Anderson- voc.

Jeff Sizer- Pno, Mark Mattingly- dms, Paul Gabrielson- bs.

It is a good bet all these arrangements except for Love Walked In are by Dave Barduhn. This is the only recording in the archive of the Barduhn version of Perdido,

based on a recording by Cleo Laine and John Dankworth. One Bass Hit makes a single appearance here too.

FLAC and m4a's Completed.

1981_02_24_Moawad_VJ1

971 Vocal Jazz I 02/24/1981

Recorded @ Holden Hamilton Roberts Studios- Seattle

Dave Barduhn, dir.

Milestones (arr. Dave Barduhn)

Love Walked In (arr. Michelle Weir)

Everything Must Change (arr. Dave Barduhn)

Mt. Olive (arr. Chris Bruya)

Four (arr. Dave Barduhn)

I Think I'm On To Something (arr. Barduhn/Burgess) (Rhoid's Blues or Blues For Waldo)

Sunday (arr. Dave Barduhn)

Artistry In Rhythm (arr. Barduhn/Burgess)

FLAC and m4a's Completed.

As this was recorded 10 weeks after Fall Jazz Nite 1980 (970a) it is likely most of the personnel are the same, at least in the major roles. The choir did a tour with concerts at Roosevelt HS and Shoreline Community College. At Shoreline they spent 14 hours recording these charts in the vocational Holden Hamilton Roberts Studios.

It would be a very busy spring tour for this group and Band I, with stops at Auburn HS, Prairie HS in Battleground, American River CC in Sacramento, Foothill College in San Jose, and finally at the Pacific Coast Collegiate Jazz Festival at Cal Berkeley.

1981_03_13_Moawad_JB1

974 Jazz Nite 03/13/1981 Jazz Band I- Moawad

01 It Isn't Easy Being Green- (arr. Dave Barduhn) Greg Schroeder- Trb.

Vocal Jazz Sextet with band (3 charts)

Linda Wahl, Michele Weir, Jan McCormick, Jack Day, Kelly Kunz, Kevin Kunz

- 02 A Little Minor Booze (Willie Maiden) Bruce Babad- AS, Chris Bruya- Tpt.
- 03 Don't Get Around Much Anymore (arr. Kelly Kunz) Mike Mattingly- Guit
- 04 That Old Black Magic (arr. Kelly Kunz)

(Band Continues)

- 05 Bon Homme Richard (Ken Hanna) Matt McKegin- trb
- 06 Witchcraft (arr. Dave Aaberg) Jeff Ridley- TS, Greg Schroeder- Trb.

Paul Gabrielson- bs, Paul Mutch- dms

The ever-busy Kelly Kunz (or perhaps Kevin Kunz) assembled a mixed vocal jazz sextet, complete with big band charts for three tunes. I assume the charts are by Kelly. They do not survive to the files.

FLAC and m4a's Completed.

1981_03_13_Moawad_JB1
975 CWU Jazz Band I w Joe Williams 03/03/1981

- 07 A Little Minor Booze (Willie Maiden)
- 08 When Sunny Gets Blue (arr. Dave Barduhn)
- 09 Groovin' Hard (Don Menza) Jeff Ridley & Darren Motamedy- TS

- 10 Hold On Baby (Comeback)
- 11 Do Nothing Til You Hear From Me
- 12 Ascension (Bernard Ighner)
- 13 Alright, OK, You Win
- 14 Georgia Rose
- 15 Dimples (John Lee Hooker arr. Curt Stewart)1266
- 16 When You're Smilin'
- 17 Saloon Song
- 18 Down And Out
- 19 Squeeze Me

This first section is 13 charts in 70+ minutes

There are several tunes called Dimples. This is not the Johnny Richards chart JZ-0195 in the files. This Joe Williams version of Dimples appears lost from the files. Many of the Williams charts are in the files. Williams may change the title on this cut depending on his mood, and whatever lyric springs to mind.

FLAC and m4a's Completed.

1981_03_13_Moawad_JB1

976 CWU Jazz Band I w Joe Williams 03/03/1981 (conclusion)

- 20 Hallelujah I Love Her (arr. Thad Jones)
- 21 Love You Madly (arr. Jimmy Jones)
- 22 What The World Needs Now (arr. Ernie Wilkins)
- 23 Save That Time (Russ Long arr. John Clayton)
- 24 If I Could Be With You
- 25 Just The Way You Are (arr. Sy Johnson)
- 26 I Won't Be Satisfied
- 27 Sent For You Yesterday

This makes a total of 21 charts the band blew in a single 1 hour 45 minute set?
The 976 FLAC file is here, but the m4a's are in the 975 folder with the rest of the set.

Moawad would have Joe Williams back in 3 years, which makes for interesting comparisons. (See 1010.)

Some of these charts survive to the CWU files, but not all. Maybe Moawad didn't get a chance to have them all copied, or was selective about what he did copy. Perhaps these lost charts will appear in the future.

FLAC and m4a's Completed.

973c- Jazz Nite 03/13/1981 Jazz Band II and Male Quartet
Dave Barduhn- Dir

- Old Man River (beginning lost) w male quartet
- My Romance w male quartet
- Don't Get Around Much Anymore (arr. Phil Wilson) Jay Carpenter- AS
- Little Pixie II (Thad Jones) Steve DeGarmo & Kurt Webster- TS
- Ice Castles (arr. Dave Barduhn) Phil Craig- trpt, Alan Alto- Guit.

Griff's Groove (Francy Boland- trans. John Ward)

This band 2 toured, including a very successful appearance at Lionel Hampton. This is the first appearance in the archive of the Phil Wilson arrangement of Don't Get Around Much Anymore. In the manuscript of Hal Sherman this is a transcription, most probably by John Ward. In his years at Kent Meridian High School, Hal commissions dozens if not hundreds of similar commissions from Ward and others. Griff's Groove is another example.

Barduhn almost certainly had the Francy Boland transcription by John Ward. The only version of this chart in the Central files is the Alan Yankee arrangement JZ-0632.

It is likely the charts on Old Man River and My Romance were written by Kelly Kunz.

1981_03_13_Moawad_JB2
974 Jazz Nite 03/13/1981 (973c continued)
Jazz Band II- Dave Barduhn- dir (conclusion)

Everything Must Change (arr. Dave Barduhn) Steve DeGarmo- TS
Samba Siete (Hank Levy) Jim Fenton- AS, Scott Shintano?- flg, etc

The FLAC for the above two cuts remains on 974, but the m4a's are moved to the 973c folder.

FLAC and m4a's Completed.

1981_03_13_Moawad_VJ1
973b- Jazz Nite 03/13/1981 Jazz Choir I
Dave Barduhn- dir.

For Once In My Life (arr. Bob Alcivar) Bruce Babad- AS
I'm Glad There Is You (arr. Dave Barduhn) Kathy Arralde- voc, Mike Mattingly- guit.
Four (arr. Dave Barduhn) Kelly Kunz- voc, Andee Alto- voc, Bruce Babad- AS
I Think I'm On To Something- (Barduhn/Rob Burgess) Michele Weir and Ben Fromuth-
voc.
Mt. Olive (arr. Chris Bruya) Mike Mattingly- guit, Mark Mattingly- dms, Paul
Gabrielson- bs.

1981_03_13_Moawad_VJ2
973a- Jazz Nite 03/13/1981 Jazz Choir II
Kelly Kunz- Dir

Like Someone In Love (arr. Dave Barduhn) Ted? voc.
It Could Happen To You (arr. Phil Mattson) Jeff? voc.
God Bless The Child- Dan? Solo
Please Don't Talk About Me When I'm Gone (arr. Kelly Kunz) Kathy Arralde- voc. Chris
Bruya- voc, Vanessa?

God Bless The Child does not survive to the files and is listed as unknown. It's
likely this is a Kelly Kunz arrangement.
FLAC and m4a's Completed.

1981_04_09_Moawad_VJ1
972 CWU @ College Vocal Jazz Summit 04/09/1981 @ CWU
Dave Barduhn- Dir.

Milestones (arr. Dave Barduhn) Mike Mines- voc, Matt McKegin- voc, Mike Mattingly-
guit. Bruce Babad- AS, Mark Mattingly- dms, Paul Gabrielson- bs.
I'm Glad There Is You (arr. Dave Barduhn) Mike Mattingly- guit, Kathy Arralde- voc
Four (Barduhn/Hendricks) Kelly Kunz & Andee Alto- voc.
I Think I'm On To Something- (Barduhn/Rob Burgess) Michele Weir and Ben Fromuth-
voc.
Artistry In Rhythm (Barduhn/Burgess)
Everything Must Change (arr. Dave Barduhn) Ben Fromuth- voc. Bruce Babad- AS
Mt. Olive (arr. Chris Bruya) Norm Baltzo- voc, Mark Mattingly- dms, Mitch Weary- pno.

This was the first Collegiate Vocal Jazz Summit. Dave Barduhn organized the
event as a Central graduate student. The high school jazz choirs had various festivals
and contests. The college and university choirs had no similar opportunities to hear
each other perform.

The Summit is always a very happy and supportive event, all the groups
enjoying each other with great enthusiasm. See Collegiat Vocal Jazz Summit (below) for
details.

FLAC and m4a's Completed.
Soundsation Vocal Jazz not digitized

1981_04_11_Moawad_JB1
977 Jazz Band I Orchestras 04/11/1981

Witchcraft (arr. Dave Aaberg)
In The Wee Small Hours Of The Morning (arr. Dave Barduhn)
Latino (Kim Richmond)
Have I Stayed Too Long At The Fair? (arr. Dave Barduhn)
Procrastination City (Ray Brown)
A Little Minor Booze (Willie Maiden)
Stars And Stripes Forever (arr. Dave Wolpe)
Take The "A" Train (arr. Don Menza)
Hidden Dimple (Steve Wright)
Someday My Prince Will Come (arr. Dave Aaberg)
Rhapsody for Polluted Animals... (John Klemmer)
Take The "A" Train (Menza reprise)

FLAC and m4a's Completed.

1981_04_25_Moawad_JB1
923 CWU Jazz Band I @ PCCJF 04/25/1981
U of CA Berkeley, CA

Take The "A" Train (arr. Don Menza) Bruce Babad- AS, Darren Motamody- TS, Tom Wilson- Trpt.
Brown Boy (arr. Chris Bruya) Darren Motamody- TS, Jeff Sizer- trb.
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Kevin Kunz- pno, Bruce Babad- AS
Someday My Prince Will Come (arr. Dave Aaberg) Mark Williams- tpt, Kelly Kunz- bs, Paul Mutch- dms.

So we come to another of the most important recordings in the archive.

As a high school and college director John Moawad entered bands in contests up and down the west coast 21 times at Nathan Hale and Central, finishing first an astounding 19 times. I'm not aware of another educator anywhere with a record that impressive. It's safe to say politics entered into the two times his bands didn't win. This experience soured Moawad on the whole contest concept. I recall him vowing never to take a jazz band to contest again.

Listening to this, it is easy to hear why he changed his mind!

This is easily one of the more electric performances in Central jazz history. The band is stunningly talented, absolutely flawless, extremely nuanced, beautifully balanced, and the soloists uniformly outstanding. Any questions??

It is a perfect contest program, with the only published chart, classic Ellington in a new setting, followed by a student arrangement of the latest cutting-edge contemporary material. There's a contemporary Basie-Kenton-inspired standard ballad by another CWU product, and a crazy flag-waiver double time-half time screamer from a grad student.

The heart and soul of this band is lead alto man Bruce Babad, the kid from Hanford, WA. Bruce is currently at Fullerton College in LA, and plays lead alto in Bill Holman's band. Obviously Bruce has scary Cannonball Adderly-inspired chops, with ample humor too.

Most of these guys went on to play professionally and/or became highly respected educators. Aaberg is director of Jazz Studies at Central MO. Of course Bruya is CWU Director of Jazz Studies. The Kunz brothers founded Groove For Thought. Barduhn was at Mt. Hood for nearly 30 years, and I could continue on and on about the rest of this excellent band. Great kids, and obviously very hard-working. They took that attitude and high expectations with them into the pro world and the classroom.

What a band, what a performance! Did I mention they won the contest???

FLAC and m4a's Completed

1981_05_00_Moawad_JB1

979 Jazz Band I Studio 05/1981

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

Someday My Prince Will Come (arr. Dave Aaberg)

Groovin' Hard (Don Menza)

Witchcraft (arr. Dave Aaberg)

Show Me The Way To Go Home (arr. Sammy Nestico)

Carino (Jay McCament)

Brown Boy (arr. Chris Bruya)

Samba These Days (Jeff Sizer)

New Blues (Don Piestrup)

Take The "A" Train (arr. Don Menza)

Georgia On My Mind (arr. Dave Barduhn)

Stars and Stripes Forever (arr. Dave Wolpe)

Moten Swing (arr. Sammy Nestico)

This cassette says only 05/1981 and was labeled "master tape." It likely took at least 3 or 4 sessions. This was probably recorded reel to reel, then dubbed to this cassette master. Lotta tunes... Difficult and beautifully performed. Soloists can be gleaned from elsewhere in the archive. They were not on the tape.

Copies of this cassette seem to be 983 and 984

FLAC and m4a's Completed.

1981_11_13_Moawad_JB1

980a SUB Pit Concert 11/13/1981 Jazz Band I

I Can't Stop Loving You (arr. Dave Wolpe) Mark Adamo- trb.

All Of Me (Dave Wolpe) Mark Williams- tpt.

Walls of Jericho (arr. Tommy Newsom) Tom Wilson- Tpt

Like Someone In Love (arr. John LaBarbera) Mike Mines- tpt, etc.

Willow Weep For Me (arr. Dick Lieb) Jay Webster- AS, Bruce Dority- Tpt.

On A Clear Day (arr. John Berry) Bruce Dority- tpt, Mike Mattingly- guit

Toothless Grin (John LaBarbera)

You'd Be So Nice To Come Home To (arr. Dave Wolpe)

Unknown (1) cute 2-beat swinger

Unknown (2) up swinger

Moawad mentions there are 16 new players in this Fall 1981 Band I after the Berklee-winning band the prior spring. Most of these names are new to me and I can't catch Moawad's introductions with any accuracy. As always in the archive, my name-spelling is suspect.

This is very early in the year, especially for a new band.

FLAC and m4a's Completed.

1981_11_13_Moawad_VJ1

980b SUB Pit Concert 11/13/1981 Jazz Choir I

Shiny Stockings (arr. Kelly Kunz) (beginning lost) Yvette Chappell, Ben Fromuth- vocs.

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

I'll Remember April (arr. Kelly Kunz) Leslyn Jones- voc.

What A Difference A Day Made (arr. Dave Barduhn) Lynne Swisher?- voc.

Sir Duke (Stevie Wonder) arr. Riley/Wilson?
Nice 'N Easy (arr. Riley/Wilson)
MacArthur Park (arr. Unknown)

As mentioned frequently here, concerts in the SUB Pit were frequent as a tune-up for upcoming Jazz Nites. Some or all the extracted files here could be slightly miss-labeled as Jazz Nite, which actually was 12/4/1981

FLAC and m4a's Completed.

1981_11_21_Moawad_VJ1
981 Jazz Choir I @ Gonzaga 11/21/1981

Shiny Stockings (arr. Kelly Kunz) Yvette Chappell, Ben Fromuth- vocs.
What A Difference A Day Made (arr. Dave Barduhn) Lynne Swisher- Voc.
I'll Remember April (arr. Kelly Kunz) Leslyn Jones - voc
MacArthur Park

Mitch Weary- pno, Eric Brenglemann- bss, Mike Mattingly- guit, John Harness?- dms

By this point Phil Mattson had left Foothills College in CA and moved to Gonzaga. The prior year he had visited CWU for a shared concert and toured the WA area. If Phil Mattson knew at that time he was moving to Gonzaga, it was a closely guarded secret.

Mattson had started a jazz festival and hired Moawad as a judge. I'd guess the CWU jazz choir piled into their cars Saturday morning and drove to Gonzaga for the gig.

FLAC and m4a's Completed.

1981_12_04_Moawad_JB1
982b Jazz Nite 12/04/1981 Jazz Band I

Things Ain't What They Used To Be (arr. Dave Lalama) Jay Crain- Pno. Mike Mattingly- Guit, Tom Wilson- Tpt.
Like Someone In Love (arr. John LaBarbera) Jay Crain- Pno, Mike Mines- Tpt, Jay Webster- AS, Patrick Moran- Trb.

Groove Merchant (Jerome Richardson) Eric Breglemann- bs, Jay Webster- AS, Dave Aaberg- tpt.

Bunny (arr. John Barry) Chris Munster?- TS, Bruce Dority- Tpt.

Have I Stayed Too Long At The Fair? (arr. Dave Barduhn)

Brown Boy (arr. Chris Bruya) Eric Brengleman- bs,

Take The 'A' Train (arr. Don Sebesky) beginning lost

Tape was running low. As the concert progressed the engineers stopped the recorder between tunes. Some details, and the beginnings of charts, are lost.

FLAC and m4a's Completed.

1981_12_04_Moawad_VJ1

982a Jazz Nite 12/04/1981 Vocal Jazz I

Shiny Stockings (arr. Kelly Kunz) Yvette Chappell, Ben Fromuth solos

Sir Duke (Stevie Wonder) arr. Riley/Wilson?

Nice 'N Easy (arr. Riley/Wilson)

What A Fool Believes (arr. Dave Aaberg) Michael Wansley- Voc.

I'll Remember April (arr. Kelly Kunz) Leslyn Grace Jones- voc

What A Difference A Day Made (arr. Dave Barduhn) Lynne Swisher- voc.

MacArthur Park (arr. Unknown) (Kathy Arralde- voc.)

16 singers. Moawad mentions this program including some pop selections was at the request of his wife Karen Moawad. This may account for MacArthur Park, where no arranger is ever mentioned, and the chart doesn't survive to the files.

FLAC and m4a's Completed.

1982_00_00_Moawad_JB1

998a Jazz Band I Orchesis Music 1982 (usually Feb or April)

May or may not be copies from other CWU original sources

01 On Broadway (arr. John Higgins)

02 Procrastination City (Ray Brown)

03 Dirty Old Man (Paul Jennings)

04 Rhapsody for Polluted Animals and Dying Trees (John Klemmer)

05 Heliopolis (Foley)

06 In The Stone (Foley)
07 The Creator (Mike Francis)

FLAC and m4a's Completed.

1982_00_00_Moawad_JB1
998b Jazz Band I Orchesis Music 1983
May or may not be copies from other CWU original sources

08 One More Time Chuck Corea (Jay Bocook)
09 Of Space And Time (Hank Levy)
10 Aztec (Ian McDougall)
11 Chelsea Bridge (arr. Sammy Nestico)
12 Valdez In The Country (arr. Jeff Sizer)

This program Sights and Sounds of Jazz '83 was found in the archives. The concerts were Jan 21 and 22, 1983 in McConnell.

An alto sax solo is Bruce Babad, entitled For Them, Little Ones. There is a PDF of the program.

All of 999 has been lumped together as 1982_00_00_Moawad_JB1 because very few of the surviving recordings match the titles in the programs. This is a very confusing situation.

Saxes- Jim Carpenter, Carolee Hollenbeck, Steve Degarmo, Mike West, Lynn Kier
Tpts- Wally Ridgewell, Richard Coleman, Mike Mines, Paul Rowan, Paul Harshman
Tbs- Mark Adamo, Greg Schroeder, Ken McCormick, Eric Trapp
Rhy- Reuel Lubag- pro, Paul Johnson- Guit, Michael Wansley- Perc, Eric Brengleman-
bs, Garey Williams- dms.

FLAC and m4a's Completed.

1982_02_11_Moawad_JB1
985 Jazz Band I Orchesis 02/11/1982

Things Ain't What They Used To Be (arr. Dave Lalama)
On Broadway (arr. John Higgins)
Groove Merchant (Jerome Richardson)
Procrastination City (Ray Brown)

I Remember Clifford (arr. Dave Aaberg)
Dirty Old Man (Paul Jennings)
Tinsel (Willie Maiden)
Hidden Dimple (Steve Wright)
Unknown (3)
In The Stone (arr. Steve Foley)
Take The "A" Train (arr. Don Sebesky)
Rhapsody for Polluted Animals and Dying Trees (John Klemmer)
Brown Boy (arr. Chris Bruya)
Heliopolis (arr. Steve Foley)
Satin Doll (arr. Sammy Nestico)
The Creator (Mike Francis)
Unknown (7) strange open, then rock suite
Take The "A" Train Reprise (arr. Don Sebesky)

FLAC and m4a's Completed.

1982_03_12_Moawad_JB1

986b Jazz Nite 03/12/1982 Jazz Band I

Moten Swing (arr. Ernie Wilkins) Gay Crane- pno, Elmer Rancy?- AS, Bruce Dority- tpt.
Three More Foxes (Willie Maiden) Norman Balzo, etc tpts
Sing, Sing, Sing (In the key of "D") (arr. Dave Wolpe) Garey Williams- Dms
A Taste Of Honey (arr. Dave Wolpe) Alan Marlow?- Guit. etc.
Satin Doll (arr. Sammy Nestico)
My Funny Valentine (arr. Dave Barduhn)

Recordings of the remainder of this Jazz Nite do not survive. Dave Aaberg was a graduate assistant and may have the master tapes.

This is the first appearance of a Dave Cazier chart at Central. There are 98 different "Caz" charts in the CWU files! Strictly choral arrangements, not all 98 were written while Dave was at Central as a student, but many were. Obviously Caz has written nonstop for decades, usually for his groups at Columbia Basin College. We've lost track of how many excellent students who migrated from Caz at CBC to CWU over the years.

Moawad announces many new names I didn't recognize, nor attempted to write down. Singer Ben Fromuth actually spent a couple CWU years as a very good drummer. Injuries forced him to become an equally fine voice major. If he is listed as a drummer elsewhere and earlier in the archive, it is probably correct.

FLAC and m4a's Completed.

1982_03_12_Moawad_VJ1

986a Jazz Nite 03/12/1982 Jazz Choir I

Ow (arr. Dave Cazier) Tracy Hurst- pno, Eric Brengelmann- bs Joe Purello?- dms
Spring Can Really Hang You Up The Most (arr. Kelly Kunz)- Yvette Chappell- Voc
Never Can Say Goodbye (arr. Dave Barduhn) Ben Fromuth- Voc.
Smile (arr. Dave Barduhn) Lynne Swisher- Voc.
Spain (arr. Chris Bruya) Jay McManus, Ben Fromuth- Voc.

This is the first solid date in the archive attached to Dave Cazier. "Caz" graduated from Pasco High in 1981, and started college at Columbia Basin. I believe he came to Central in the Fall of 1983, which means the charts he was writing got to Central before he did!.

He stayed for a long time. His charts appear regularly from this point to the end of the analog years, and extending to today. There are at least 120 Caz arrangements currently in the CWU files.

Many of that 120 were written for Central groups. After graduation Caz taught in Quincy and Spokane before landing at Columbia Basin College. He is still there today.

Caz has a knack for writing charts that really "work" in all situations. I think he'd agree his charts are generally not overly complex, and therein lies some of their beauty. Several excellent Caz charts are two pages of full score.

Dave is also an first-rate lyricist, and excellent teacher. He turns out wonderful groups year after year as his annual "Freeform" vocal jazz recordings attest.

The most popular Caz charts migrate to Central with numerous students. Dave sends charts to Central with regularity and no reservations. Even so, I doubt we have half his prodigious output.

1982_05_00_Moawad_JB2

932 Jazz Nite Spring 1982? Jazz Choir II and Jazz Band II

Jazz Band II (Tom Wilson- Cond.)

Danny Boy (arr. Willie Maiden- Trans likely John Ward) Tom Wilson?- Trpt.

Walls Of Jericho (Tommy Newsom)

1982_05_00_Moawad_VJ2

932 Jazz Nite Spring 1982? Jazz Choir II and Jazz Band II
Vocal Jazz II (Dave Aaberg- cond.)

Green Dolphin Street (arr. Pat Thompson) Mike Mines- scat voc, Lisa Shelton?- melody
Don't Misunderstand (arr. Dave Barduhn) Sydney Sorenson- Voc.
Li'l Darlin'- (arr. Dave Barduhn) Tom Wilson- Trpt.

FLAC and m4a's Completed

1982_05_07_Moawad_JB1
987b- Jazz Nite 05/07/1982 Jazz Band I

Tangerine (arr. John Berry)
How Sweet It Is (Sammy Nestico) Mark Williams- Tpt.
Tickle Toe (arr. Rob McConnell)
My Funny Valentine (arr. Dave Barduhn)
Dizzyland (Don Menza)
Toothless Grin (John LaBarbera) Gay Crane- Pno. etc
You'd Be So Nice To Come Home To (arr. Dave Wolpe)
Stardust (arr. Dave Wolpe)
Caravan (arr. Dave Barduhn) (tape runs out)

This McConnell Auditorium tape has considerable "flutter" particularly on the jazz band set. It may be worth trying to digitize it on a different machine. Maybe not... it could be on the master.

The tape was edited by the engineers on-site and has virtually no talking from Moawad. Even so, they missed the beginnings of tunes, and still ran out of tape.

There is 132 minutes of almost pure audio. These were long sets from both groups, including more than 45 minutes of music each. This must have been close to 60 minute sets in real time.

FLAC and m4a's Completed.

1982_05_07_Moawad_VJ1
987a- Jazz Nite 05/07/1982 Jazz Choir I

The Star Spangled Banner (arr. Dave Barduhn) beginning lost
Ow (arr. Dave Cazier)

I'll Remember April (arr. Kelly Kunz) Leslyn Grace Jones- voc.
Smile (arr. Dave Barduhn)
Blues In A Minute (arr. Chris Bruya)
Shiny Stockings (arr. Kelly Kunz)
Spring Can Really Hang You Up The Most (arr. Kelly Kunz)
Never Can Say Goodbye (arr. Dave Barduhn)
What A Difference A Day Made (arr. Dave Barduhn)

1982_05_13_Moawad_JB1

988 Jazz Band I @ Wenatchee w Don Lanphere and Jon Pugh 05/13/1982

Things Ain't What They Used To Be (arr. Dave Lalama) Gay Crane- pno, Tom Wilson-
Trpt, Alan Alto- Guit (beginning lost)
Tangerine (arr. John Berry) Mark Williams- Tpt, Mike West- TS
Satin Doll (arr. Sammy Nestico) Don Lanphere- S. Sax,
Stardust (arr. Dave Wolpe) Greg Schroeder- trb, Bruce Dority- tpt
You'd Be So Nice To Come Home To (arr. Dave Wolpe) Jeff Ridley- AS, Mike Mines- tpt,
Gay Crane- pno
My Funny Valentine (arr. Dave Barduhn) Gay Crane- pno
Toothless Grin (John LaBarbera) Gay Crane- pno, Munster?- TS
Easy To Love (arr. Charlie Young)
Sing, Sing, Sing (beginning lost) (arr. Dave Wolpe)
Tickle Toe- (arr. Rob McConnell) Don Lanphere- TS and Jon Pugh- Tpt.
Dizzyland (Don Menza) Mike, Tom, Bruce etc.
April In Paris (arr. Wild Bill Davis)
Procrastination City (Ray Brown) Matt McKegin- Trb, Mike West- TS
Moten Swing (arr. Ernie Wilkins) Jeff Ridley- AS, Bruce Dority- tpt, Gay Crane- pno
Caravan (arr. Dave Barduhn) Don Lanphere- TS and Jon Pugh- Tpt.
Take The 'A' Train (arr. Don Sebesky) Mark Williams- Tpt, Greg Schroeder- Trb.

Don Lanphere and/or Jon Pugh appear on only a couple cuts in this 16-chart concert. This time the tape runs freely, so we get most of the soloists information. It is a 90-minute tape, roughly 45 minutes per side. Flipping the tape caused a huge section of Sing, Sing, Sing to be lost.

Moawad points out the room in Wenatchee was extremely dead, which makes for a good recording environment.

FLAC and m4a's Completed.

994

This is a copy of 988 Jazz Band I with Don Lanphere and Jon Pugh 5/13/82 in Wenatchee. The tape is miss-labeled with side 1 and 2 reversed. (The beginning of the set is side B.)

As it was unknowingly digitized I did save the FLAC file as a backup. m4a's were not extracted. See 988

FLAC Only

1982_05_22_Moawad_JB1

990 Jazz Band I in Yakima 05/22/1982

Things Ain't What They Used To Be (arr. Dave Lalama)

Satin Doll (arr. Sammy Nestico)

Tangerine (arr. John Berry)

Take The "A" Train (arr. Don Sebesky)

My Funny Valentine (arr. Dave Barduhn)

Sing, Sing, Sing (arr. Dave Wolpe)

Stardust (arr. Dave Wolpe)

Caravan (arr. Dave Barduhn)

Moten Swing (arr. Ernie Wilkins)

This is the jazz band companion to 989. For several years CWU did a "Tribute To Yakima" in the Capitol Theater.

The cassette is 45 minutes, the set longer, so the end of Moten Swing is lost.

It may be a difficult concept to grasp relative to modern digital recording, but in the analog days recording time was limited to the length of the tape. It was always a trick to find the right spot in the concert to switch tapes between tunes. Switch too soon and you waste expensive tape. Switch too late and the recording ends before the music.

By this point the CWU engineers knew the jazz sets would be longer than the available tape. If they stopped the machines and eliminated the talking, all the music might fit into the 45 available minutes. This is fine if they remembered to start the machines again, which sometimes they didn't. Unfortunately, stopping the machines eliminated the introduction of titles and soloists. That's why so many recordings in the

archive are “unknown,” as are most of the soloists. Printed programs for jazz concerts generally happened only for off-campus events like conventions.

It may also be hard to grasp that Moawad never told us exactly what charts we would be performing, or in what order. Of course we could make good guesses, but frequently we were surprised.

Back in his high school teaching days at Nathan Hale we as students would go to contest not knowing exactly what we would be performing. Moawad would watch the mood of the audience and the judges, and choose charts accordingly. If you listen to the recordings, you can usually hear John telling the band what is next during the applause from the proceeding chart.

It does keep everybody on their toes, and make for a fresh and spontaneous feel to the sets.

It is a fairly nice recording, probably from the Capitol Theater overhead microphones. Moawad’s announcements were not mixed to the recording microphones, so all we can hear is his talking via backslap from the theater walls. Soloists can likely be gleaned from other sources, as this band recorded a lot near the end of the school year.

FLAC and m4a’s Completed.

1982_05_22_Moawad_VJ1

989 Jazz Choir I in Yakima 05/22/1982

Smile (beginning lost) (arr. Dave Barduhn) Lynne Swisher- voc.

Blues In A Minute (arr. Bruya/P Aaberg) Eric Brenglemann- bs. Tracy Hurst- pno, Kathy Arralde, Yvette Chappell, Jack Day, Michael Wansly, Mike Creamer- voc.

Shiny Stockings (arr Kelly Kunz) Kathy Arralde, Alex Kirk?- voc

Spring Can Really Hang You Up The Most (arr. Kelly Kunz) Yvette Chappell- voc.

Never Can Say Goodbye (arr. Dave Barduhn) Ben Fromuth- voc.

What A Difference A Day Made (arr. Dave Barduhn) Lynne Swisher- voc.

Spain (arr. Chris Bruya) Jay McManus- voc

For several years CWU did a “Tribute To Yakima” in the Capitol Theater. Moawad made it a point to feature the Yakima Valley area students.

The cassette is 45 minutes, the set longer, so the end of Spain is lost. It is a fairly nice recording, probably from the Capitol Theater overhead microphones, despite a hum Moawad tells the crowd “we’ll fix next year.”

FLAC and m4a’s Completed.

1982_05_28_Moawad_JB1

941b Jazz Band I 05/28/1982 Studio (w no dbx)

Moten Swing (Ernie Wilkins)

Stardust (arr. Dave Wolpe)

My Funny Valentine (arr. Dave Barduhn)

1982_06_00_Moawad_JB1

992 Jazz Band I Studio 06/1982

See 941 for masters? Are these better or worse?

Tangerine (arr. John Berry) (Take 1)

April In Paris (arr. Wild Bill Davis)

Tangerine (arr. John Berry) (Take 2)

Stardust (Take 1) (arr. Dave Wolpe)

Moten Swing (Ernie Wilkins)

My Funny Valentine (arr. Dave Barduhn)

Things Ain't What They Used To Be (Take 1) (arr. Dave Lalama)

Take The "A" Train (arr. Don Sebesky)

Tangerine (arr. John Berry) (Take 3)

Things Ain't What They Used To Be (Take 2) (arr. Dave Lalama)

Stardust (Take 2) (arr. Dave Wolpe)

This is the stereo cassette mix-down version of the 4-track master 941. It is up to you to decide whether you like the audio quality of 941 or 992 better. There is discussion of this in the 941 notes.

Briefly, I'd hope the engineers who recorded the 4-track master worked hard on the mix to create this stereo cassette version. If that's the case, you should find these 992 versions far superior in terms of balance, pan, etc.

It's possible this is just a raw unmixed "dump" of the raw tracks to cassette. If that's the case, the 941 audio may be better as it is first generation, while 992 is second generation.

Odd, not all the takes on 992 exist on the 4-track grand master 941. There was some material taped over on some of those reels.

In comparing the matching tracks, the stereo pan is much different on 941, but the audio does sound more clean to me. You may hear it differently.

FLAC and m4a's Completed.

1982_06_00_Moawad_VJ1

991 Vocal Jazz I Studio 06/1982

I'll Remember April (Take 1) (good scat, bad ending) (arr. Kelly Kunz)

I'll Remember April (Take 2) (OK scat, better ending) (arr. Kelly Kunz)

I'll Remember April (Take 3) (OK scat, ending... maybe dub on the best one.) (arr. Kelly Kunz)

What A Difference A Day Made (arr. Dave Barduhn)

Smile (Take 1) (arr. Dave Barduhn)

Smile (Take 2) (arr. Dave Barduhn)

Spring Can Really Hang You Up The Most (arr. Kelly Kunz)

Ow (arr. Dave Cazier)

Spain (arr. Chris Bruya)

Blues In A Minute (arr. Chris Bruya)

FLAC and m4a's Completed.

1982_06_01_Moawad_JB1

941c Jazz Band I 06/1/1982 Studio (w dbx)

Things Ain't What They Used To Be (arr. Dave Lalama) (Woody Herman)

Tangerine (arr. John Berry)

Take The "A" Train (arr. Don Sebesky)

1982_06_02_Moawad_JB1

942 Band I 06/02/1992 (See instructions in 940 and 941)

Wednesday 06/02/1982

Also four WAV files, one for each track with 4-track Fostex MR-8HD

Tangerine (arr. John Berry)- w/ solo

Tangerine (arr. John Berry)- w/o solo

April In Paris (arr. Wild Bill Davis)- w/solo

Things Ain't What They Used To Be (arr. Dave Lalama?)

Stardust- w/ solo (arr. Dave Wolpe)
In The Wee Small Hours Of The Morning (arr. Dave Barduhn)
Tiptoe (Thad Jones)
Blues In The Fast Lane (Don Schamber)

FLAC and m4a's Completed.

1982_12_03_Moawad_JB1
993b Jazz Nite 12/03/1982 Jazz Band I
McConnell Auditorium

Mr. Smooth (Don Schamber)
Of Space And Time (Hank Levy)
Let It Snow, Let It Snow, Let It Snow (arr. John Barry)
Unknown (2) Kenton-ish slow ballad trb feature
Little Dipper- (Mike Carubia)
Sweet Georgia Brown (arr. Sammy Nestico)
Blues In The Fast Lane (Don Schamber)
Valdez In The Country (arr. Jeff Sizer)

This is the earliest appearance of the Jeff Sizer version of Valdez In The Country. According to a note on one of the trumpet parts, the Chase-like trumpet cadenza at the end was conceived by Wally Ridgwell. I believe all versions prior to this one are the Al Farlow version from 1974-1976.

FLAC and m4a's Completed.

1982_12_03_Moawad_VJ1
993a Jazz Nite 12/03/1982 Jazz Choir I
McConnell Auditorium

See PDF Program 993 NAJE Nite VII 11/13/1982

Beautiful People (The World Is Full Of) (arr. Dave Aaberg) Mike Wansley- voc.
Every Time We Say Goodbye (arr. Dave Barduhn)
He Needs Me (arr. Dave Aaberg) Sidney Sorenson- voc.
Make Someone Happy (arr. Dave Aaberg)
Better Than Anything (arr. Dave Barduhn) Mike Wansley- voc.

Flintstones (arr. Dave Barduhn) Rochelle Phillips, Mike Creamer- voc.

FLAC and m4a's Completed.

Archive 940 through 951

These are 10" 4-track tapes, not quarter-track. Unlike stereo quarter-track, 10" 4-track machines were not part of the home market. All the raw tracks have been digitized in a couple formats and different configurations for potential future use in digital audio workstations.

The tracks, recorded over different sessions and years (maybe decades) are not recorded consistently. Microphone placement and levels vary wildly and require constant on-the-fly monitoring for a successful mix.

I believe Moawad had the quality tracks mixed to stereo, and final analog stereo reels and/or audio cassettes existing elsewhere in the archive. He probably used those tapes as the masters for duplication.

Interested parties could review these 10" tracks and probably find further titles and out-takes of interest.

At this writing in 2014 I am content to let whatever surviving stereo mixes from the period represent these raw tapes.

As an example, these 11 reels contain (among many other things) the raw tracks that became the "In A Mellowtone" LP. The final stereo master tape used to create that double LP was digitized and probably represents better-quality audio than the LP's themselves. However, there wasn't LP space for excellent cuts including "Too Hip For The Room" by Jazz Band I, which is a shame.

"Too Hip For The Room" can be heard elsewhere in the archive, but not in the sessions that became the "In A Mellowtone" LP.

1983_00_00_Moawad_JB1

940 Jazz Band I 1983 Studio

Blues In The Fast Lane (Don Schamber)

Tiptoe (Thad Jones)

Fly Me To The Moon (Take One)(arr. Sammy Nestico)

Fly Me To The Moon (Take Two)

The Stars And Stripes Forever (arr. Dave Wolpe) Bruce Babad- picc.?

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

Also four WAV files, one for each track with 4-track Fostex MR-8HD

This tape is labeled 1983 with little other information. Late in spring quarter is a good bet, but it could be earlier in the year.

This is the first of the 4-track quarter inch masters in the archive. It is 4-track, not quarter track stereo. This has 4 channels recorded in one direction only. There is no "side two." I found this machine with the CWU tech people, not the music people. It is a beauty, maybe the nicest machine I've ever seen!

No idea which machine Moawad used, this may be it.

Unfortunately, none of my digitizing equipment supports 4-track. No big deal you say... Just record it twice, with channels 1-2 on one pass, and 3-4 on a second pass, split the stereo tracks to mono in Audacity and mix it.

True enough. Unfortunately, these old machines, even as nice as this one, don't turn absolutely the same two time in a row. In a 33 minute recording, the difference was 2 seconds or more. I tried several times to get two stereo tracks the exact same length but wasn't successful.

No problem you are thinking... Have the software digitally shrink or expand the music so the cuts are exactly the same length. Unfortunately, the machines have a mind of their own, and the speed differences are not consistent across the entire tape.

Even if you divide track by track the differences are audible. With no "stretching ability" anyway, I cut, pasted and tweaked together a rough mix. The band was tighter than they sound here.

It's not a great job, but hopefully it is listenable. All these charts are well known and have been recorded a lot.

Ideally, somebody with the proper machine and software should do this one tape over again to do it justice. I'm guessing that's highly unlikely. I did preserve a few of the raw stereo AIFF files so you may not need to digitize the tape again, just re-edit.

I burned them to a DVD and left in in the box with the original tape. Of course Apple released new machines last week (2012) and none of them have DVD drives any more. I'm hopeful the ability to use DVD's won't go away too soon. The chances of getting the tape, correct machines, correct cables and everything else together in one place are far more slim than finding a DVD drive in the future.

The Audacity files on for this tape were more than 9 gigs of data. That's far too large for a DVD. I burned the AIFF files only, but it a couple different configurations and passes for this eager future person. Sorry, best I could do!

I'm sure the name of that first cut will come up labeled on some other concert from this period. (True! I did figure it out later.)

Actually these m4a's have an "early stereo big band sound," where saxes would be on one side of the stereo image, with brass on the other and rhythm somewhere in between. That was a huge engineering fad into the late 1960s, utilized to demonstrate

stereo versus monophonic recording. Personally I hated this. Most big band set up in a block, so having brass and saxes coming at you from different angles was not a realistic sound.

It is true groups like Stan Kenton did set up in a huge arc surrounding rhythm in the center. Even so, the listening audience never heard it as "stereo" with sections of the band coming from different angles unless you were literally seated at the piano with Kenton inches from the band. There was a very brief fad in the early 1970s of "quadraphonic sound" with 4 speakers so the Kenton band played from behind you too. This fad was even more short-lived. Nobody was interested in 4-speaker systems at the time.

Of course that changed with the development of "surround sound," pioneered for film and movie theaters three decades later, which is standard today, but not utilized in that capacity much for audio-only.

N.W.

6/28/2012

Maxell 10" UD 35-180

Microphones Unknown

Digitized Otari MX 5050 4-Track! Flying Cow- Tascam

FLAC and m4a's Completed.

1983_02_04_Moawad_JB1

995 SUB Pit Concert 02/04/1983

Jazz Band I

In The Mood (Jerry Gray)

Fly Me To The Moon (arr. Sammy Nestico)

Take Me Out To The Ball Game (arr. Neal Finn)

Corner Pocket (Freddie Green arr. Ernie Wilkins)

Eager Beaver (Stan Kenton)

Mr. Smooth (Don Schamber)

Stardust (arr. Sammy Nestico)

Who's Sorry Now (arr. Sammy Nestico)

Blues In The Fast Lane (Don Schamber)

Tangerine (arr. John Berry)

Valdez In The Country (arr. Jeff Sizer)

Unclear exactly which classic In The Mood this is. It's probably the version in the collection books in the dance folder.

FLAC and m4a's Completed.

1983_03_11_Moawad_JB1
997b Jazz Nite 03/11/1983 Jazz Band I

Groove Blues (Don Menza)
Whirly-Bird
Greasy Sack Blues (arr. Norm Wallen)
Unknown (1) Fast
Lean Baby (Billy May)
Unknown (3) Fast Also
The Days Of Wine And Roses (arr. Nat Pierce- Trans Greg Metcalf)
T.O. (Rob McConnell)

Another concert with the recorder stopped between tunes. No idea who these performers may be.

FLAC and m4a's Completed.

1983_03_11_Moawad_VJ1
997a Jazz Nite 03/11/1983 Jazz Choir I

I Can't Give You Anything But Love (Garcia trans. Wallen)
This Is The End Of Beautiful Friendship (arr. Dave Barduhn)
Good Times (arr. Dave Aaberg)
Stolen Moments (arr. Kelly Kunz)
We'll Be Together Again (arr. Kelly Kunz)
Baby Won't You Please Come Home (arr. Dave Aaberg)
I Can't Believe That You're In Love With Me (Garcia trans. Wallen)

Another concert with the recorder stopped between tunes. No idea who these performers may be.

FLAC and m4a's Completed.

1983_05_00_Moawad_VJ1

1001b Jazz Choir I Studio 05/1983

Baby Won't You Please Come Home (Take 1) (arr. Dave Aaberg)
I Can't Give You Anything But Love (Garcia trans. Wallen)
I Can't Believe That You're In Love With Me (Take 1) (Garcia trans. Wallen)
I Can't Believe That You're In Love With Me (Take 2) (Garcia trans. Wallen)
A Night In Tunisia (Take 1) (arr. Dave Aaberg)
A Night In Tunisia (Take 2) (arr. Dave Aaberg)
Beautiful Friendship (Take 1) (arr. Dave Barduhn)
We'll Be Together Again (arr. Kelly Kunz)
Baby Won't You Please Come Home (Take 2) (arr. Dave Aaberg)
Baby Won't You Please Come Home (Take 3) (arr. Dave Aaberg)
I Can't Believe That You're In Love With Me (Take 3) (Garcia trans. Wallen)
A Night In Tunisia (Take 3) (arr. Dave Aaberg)
He Needs Me (arr. Dave Aaberg)
Stolen Moments (arr. Kelly Kunz)
Bye Bye Blackbird (Take 1) (arr. Dave Aaberg)
Bye Bye Blackbird (Take 2) (arr. Dave Aaberg)
Good Times (arr. Dave Aaberg)
Baby Won't You Please Come Home (Take 4) (arr. Dave Aaberg)
Beautiful Friendship (Take 2) (arr. Dave Barduhn)

No indications of soloists here. Although it may appear different in the m4a files, these various takes were not all done back to back. Sometimes there were two takes in a row, but this was recorded over at least 3 different sessions, 4 if you count the session in June on 1000. Night In Tunisia is possibly a Jason Rudd arrangement. Aaberg is more likely.

FLAC and m4a's Completed.

1983_05_03_Moawad_JB1
999 Jazz Nite 05/07/1983
Jazz Band I and presentation to Waldo King
See PDF Program 999 NAJE Nite 05/03/1983

Granada Smoothie (Mark Taylor)
Whirly-Bird (Neal Hefti)
Valdez In The Country (arr. Jeff Sizer)
Presentation to Waldo King

I Can't Give You Anything But Love (Garcia trans. Wallen)
Show Me The Way To Go Home (arr. Sammy Nestico)

There is no performer information in the slightest on this recording from the Invitational Jazz festival. Moawad honors his good friend and Northwest jazz education icon Waldo King.

Waldo would close his Roosevelt retirement concert a few weeks later with this same combined ensembles number I Can't Give You Anything But Love.

Waldo King played lead alto sax in the very first Central Washington College of Education jazz band (The Sweecians) in the fall of 1947. Central became CWSC and finally CWU.

FLAC and m4a's Completed.

1983_05_07_Moawad_JB1
1000b Jazz Nite 05/07/1983 Jazz Band I

Basically Blues (Phil Wilson)
It's Not Easy Bein' Green (arr. Dave Barduhn)
Blues In The Fast Lane (Don Schamber)
Tiptoe (Thad Jones)
Tricotism (Oscar Pettiford arr. Jim Brush)
Spring Can Really Hang You Up The Most (arr. Frank Mantooth)
Fly Me To The Moon (Fast) (arr. Sammy Nestico)
Fly Me To The Moon (Slow) (arr. Sammy Nestico)

Another entire concert with zero clue as to song titles, soloists, etc.

Occasionally Moawad would have fun demonstrating how broadly charts can be interpreted. In this case he played the Sammy Nestico classic Fly Me To The Moon back to back. The first time is rather fast. The second time much slower, deep in bucket mutes, etc, and utilizing an entirely different set of nuances. It is the exact same written notes both times.

Blue Bossa originally was included in this jazz band set due to its location on the tape. It is almost certainly the opening trio chart for the jazz choir set. I doubt he would end Jazz Nite like this. Blue Bossa was moved to 1000a.

Spring Can Really Hang You Up The Most has been corrupted from a trombone feature to a trumpet feature for this concert.

FLAC and m4a's Completed.

1983_05_07_Moawad_VJ1

1000a Jazz Nite 05/07/1983 Jazz Choir I

Blue Bossa (Kenny Dorham) (Trio)

I Can't Believe That You're In Love With Me (trans. Norm Wallen)

This Is The End Of A Beautiful Friendship (arr. Dave Barduhn)

We'll Be Together Again (arr. Kelly Kunz)

Good Times (arr. Dave Aaberg)

Stolen Moments (arr. Kelly Kunz)

He Needs Me (arr. Dave Aaberg)

A Night In Tunisia (arr. Dave Aaberg)

Bye Bye Blackbird (arr. Dave Aaberg)

Baby Won't You Please Come Home (arr. Dave Aaberg)

We'll Be Together Again is indeed the Kelly Kunz version, but cut down and streamlined with more than 6 minutes of prior versions eliminated.

FLAC and m4a's Completed.

1001a Jazz Band I Studio 06/1983

Tiptoe (Thad Jones)

Blues In The Fast Lane (Don Schamber)

Due to the way files sort by date in MediaAMP, 1001a and 1002 sort together.

1002 begins with track 03.

1983_06_00_Moawad_JB1

1002 Jazz Band I Studio 06/1983

See Program PDF 1002 and 1003 for CWU Summer Band 7/1/1983

Blues In The Fast Lane (Don Schamber)

Tiptoe (Thad Jones)

Fly Me To The Moon (Take 1) (arr. Sammy Nestico)

Fly Me To The Moon (Take 2) (arr. Sammy Nestico)

Stars and Stripes Forever (Take 1) (arr. Dave Wolpe)

In The Wee Small Hours of the Morning (Take 1) (arr. Dave Barduhn)

In The Wee Small Hours of the Morning (Take 2) (arr. Dave Barduhn)

Basically Blues (Take 1) (Phil Wilson)

Basically Blues (Take 2) (Phil Wilson)
Tricotism (arr. Jim Brush)
Stars and Stripes Forever (Take 2) (arr. Dave Wolpe)
In The Wee Small Hours of the Morning (Take 3) (arr. Dave Barduhn)
Valdez In The Country (arr. Jeff Sizer)
Fly Me To The Moon (Take 3) (arr. Sammy Nestico)
Chase The Clouds Away (arr. Unknown)

(Sides A-B reversed on master)

Due to the way files sort by date in MediaAMP, 1001a and 1002 sort together.
1002 begins with track 03.

FLAC and m4a's Completed.

1983_06_00_Moawad_VJ1
944 Jazz Choir I 1983

(See instructions in 940 and 941)
FLAC and m4a's Completed.
Jazz Choir 1 Tape #2 1983

Also four WAV files, one for each track with 4-track Fostex MR-8HD

Farmer's Market (Take 2) (arr. Dave Cazier)
Farmer's Market (Take 3) (arr. Dave Cazier)
Farmer's Market (Take 4) (arr. Dave Cazier)
Straight No Chaser (Take 1) (arr. Dave Barduhn) ?? Whitbeck?
Straight No Chaser (Take 2) (arr. Dave Barduhn) ??
I Left My Heart In San Francisco (Take 1) (arr. Dave Cazier)
I Left My Heart In San Francisco (Take 2) (arr. Dave Cazier)
Come Fly With Me (Take 1) (arr. Dave Barduhn)
Come Fly With Me (Take 2) (arr. Dave Barduhn)
Ow (arr. Dave Cazier)
One Note Samba (arr. Dave Cazier)

1983_06_01_Moawad_CB1
1003 KXLE Radio Station ID/News Stuff

Creative Fire Studios, Ellensburg

Station ID Take 1

Station ID Take 2

I'll Remember April (Quintet w Bruce Babad- A Sax? Flute? Others? Jan Babad McCormick?)

I Choose (Ballad)

This date and file designation as KXLE is arbitrary for sorting purposes in MediaAMP. This date may not have been in 1983 at all, or June, but is likely fairly close due to the location of the tape on Moawad's shelves.

FLAC and m4a's Completed.

941

These are probably the masters for 992
(These are recorded quarter track, which didn't work very well)

FLAC and m4a's Completed.

Who has a machine w DBX 15 ips?
Digitized w Otari 5050 with no DBX

Also four WAV files, one for each track with 4-track Fostex MR-8HD

This is a confusing tape, one of the very few with recordings from two entirely separate school years.

Using the 4-track Otari 5050 (not the half-quarter track Otari 5050. Yes, it is confusing...) I recorded this master in two passes with tracks 1 and two in a stereo aiff file, and 3 and 4 in a second aiff file. Obviously the stereo tracks are in synch with themselves. I wouldn't split the existing stereo tracks, at least until everything is perfectly aligned. (See 940)

The challenge will be getting everything aligned. At that point you could pan and mix a good sounding recording.

These tapes are raw. It's hard to know which tracks Moawad saved. The best ones are probably mixed to stereo and dumped to analog audio cassette elsewhere in the archive. Maybe not...

Recorded 06/06/1983

1983_06_06_Moawad_VJ1

941a 06/06/1983 Jazz Choir I w Jazz Band I Studio

I Can't Give You Anything But Love- Take 1 (trans. Norm Wallen)

I Can't Give You Anything But Love- Take 2 (trans. Norm Wallen)

I Can't Give You Anything But Love- Take 3 (trans. Norm Wallen)

(Stardust Ending- excerpt)

Dizzy Gillespie at CWU December 1-2, 1983

The arrival of jazz legend Dizzy Gillespie on the CWU campus December 1, 1983 was a huge event campus-wide and especially in the music department.

Teaching at Davis High School in Yakima at the time, of course I was not on-campus regularly at CWU in those days, but can surmise a few things I hope others who were on-site can affirm.

This concert was a daunting challenge. December 1 is very early in the year for performing groups. Moawad sometimes spent until Halloween getting the students in his groups selected. At most there were six weeks to prepare.

In my experience with guest artists, the music never arrives weeks in advance. It's likely the band had a week or two at most to learn these 6 difficult Gillespie charts, plus the four charts for the opening set.

Memorizing 5 charts for a vocal jazz set is at least equally difficult if not worse. They also had the new one-on-a-mic sound system to deal with.

The concert recording marked the retirement of Dean of Humanities Dr. Burton Williams, who was a good friend of the music department. His children were raised coming to CWU music concerts. His son Garey Williams ultimately held the drum chair in Jazz Band I longer than any drummer in CWU history. At the concert Dr. Williams mentions his experience in World War II, where he served in the army with the man who became Dizzy Gillespie's manager. It was this long-standing army-buddy relationship enabling CWU to get Dizzy for two full days for a fraction of his usual fee, which also placed Dizzy in circumstances he'd never encountered before.

Dizzy Gillespie was not an educator. He didn't work with students, or student bands. He had recorded with the Double Six of Paris jazz vocal group, and had been scat singing for decades. He was no stranger to jazz singing. In terms of college jazz choirs, it is unlikely he'd heard one before. He didn't lecture, or do trumpet clinics. He was not a public speaker, except as a bandleader.

At CWU he did all those things. His skills as a bandleader and entertainer served him well under these unusual circumstances.

Moawad recognized this extremely rare opportunity. He recorded all the rehearsals on analog audio cassette. The archive contains two reels of the concert performance and 10 audio cassettes of other Dizzy activities. It is amazing the CWU band got to perform the actual arrangements Dizzy used with his legendary big bands. I'm surprised Moawad didn't copy the charts, and perhaps he did.

There is an hour-long Dizzy Gillespie lecture to what apparently was Moawad's huge History of Jazz class and additional music majors. It includes demonstrations of harmony and rhythm, many of which his long-time pianist Mike Longo would revisit in his own CWU clinics nearly 30 years later. The questions from the audience are quite entertaining as Diz plays piano, trumpet, Jew's harp, and tells stories from the old days.

Moawad claimed Dizzy had never done anything like this in his career. Supposedly Moawad made a video tape of a trumpet clinic. Perhaps he made a video of the lecture too. It's possible the audio cassettes were dubbed off the video, or were made in addition to the video.

In creating the audio archives, Karen Moawad graciously released all the audio reel-to-reel and cassette recordings to me. We at CWU are extremely grateful, as that process was emotionally difficult and draining for Karen. I'm sure there is a huge stash of videos still hidden away at the house, including all the Dizzy video and more. Hopefully we will someday have access to those treasures too, including the big band charts.

These Gillespie concert audio cassettes were not stored in large boxes with the rest of the cassettes. Initially I set them aside. I assumed they were cassette dubs of the concert off the reel to reel master. In some cases that was true.

Months later on closer examination I realized they were much more important, assigned each an archive number, and digitized the tapes for the archive.

On 12/01/1983 Dizzy rehearsed Jazz Band 1 at great length. I'd guess the band was sight-reading, or close to it. Maybe they were a little nervous in the beginning. Diz spent considerable time working on the polyrhythmic groove to Lover. The band struggles, but improves quickly. It is a similar story on 'Round Midnight and Manteca. It does give you an appreciation for how good the Dizzy Gillespie Orchestra was back when the charts were new, and how good the '83-'84 CWU band was too. This is a 30-minute cassette, so there is a few-second interruption to turn the cassette over.

The rehearsal continues on a second cassette with Things To Come. The chart is insanely fast and wicked. CWU bands are no strangers to the wicked, fast and insane, but this chart still represents a challenge.

Maybe Moawad did get these charts further in advance than I'd guessed. The guys are certainly not sight reading. The band sounds far better prepared here, as these notes are more straight bebop with less polyrhythmic activity to worry about. Diz

points out the polyrhythms are still there, and continues work capturing the precise groove. He knows exactly what he wants, and sings concepts to the band in great detail amid frequent stops, including the placement of drum fills.

If Diz wasn't impressed by this band on Things To Come, he should have been! The chart could easily have been a total train wreck and entirely unplayable for most bands. The rehearsal moves on where other bands would have spent hours.

The polyrhythms much better understood, Night In Tunisia gets general rhythmic approval from Diz much more quickly. There is more playing and less explaining, except for wrong or missing notes in the chart for the sax section in the interlude. Diz teaches the sax notes by rote from the piano!

Somewhat surprisingly to me, Moawad stays entirely out of the picture. He doesn't say a word the entire rehearsal, giving total control to Diz. Wise move!

The tape runs out and we miss any final words Diz had for the band.

The B side of this second tape is the Jazz Choir 1 rehearsal with Diz.

Where Moawad got the Double Six chart in French I'd really like to know. As I don't speak French, maybe it is just French-sounding scat syllables in a transcription.

Moawad does run the vocal jazz rehearsal, with Diz listening and going with the flow.

The remaining several tapes are a bit of a mystery. They appear to be edited copies Moawad made, perhaps for students. I'd guess he made many copies and used these for slaves on the numerous cassette decks he had in his office.

Personally I find these rehearsal tapes fascinating and quite a treasure. You never hear Dizzy Gillespie like this. I hope these students realized what a special moment this was, literally once in a lifetime. I think they probably did. As I digitize these tapes today it has been 30 years since the concert. I'm impressed.

N.W.

1/2/2014

It is now more than a year later since the above notes. I've spent that year in continued work annotating the archive, and am nearly finished to the extent of my limited abilities.

This concert was the trial run of a new one-on-a-mic sound system. It didn't go well. When the mains were on, the monitors weren't, and visa-versa. Essentially, the choir had no monitors.

Here's the format of this concert, and what happened.

Jazz Band I performs 4 tunes without Dizzy.

There is a set change for Vocal Jazz I, followed by a very lengthy unsuccessful sound check.

Vocal Jazz I performs three tunes without Dizzy.

Moawad chats about his history at Central playing in the Sweecians as a student, and his coming to Central as a professor. With a gift from the music department, he honors Dr. Burton Williams on the announcement of his retirement as Dean of Arts and Humanities.

Dr. Williams explains his role in making the concert happen, due to time in the military with Dizzy's manager.

Dizzy performs two tunes with Vocal Jazz I.

After a brief pause and stage reset, Diz does the rehearsed tunes with Band I. It is unclear how much of the "encore blues" was rehearsed or discussed.

As mentioned above, archive numbers 1263 through 1272 are analog audio cassettes of Dizzy's visit to campus. I'd assumed the cassettes of the Jazz Nite #40 official concert made on half-track quarter-inch reel to reel tape were the source of these cassettes, which represented more "user-friendly" access.

Reel to reel tape never caught on in the consumer market. Most serious audiophiles, musicians, and schools did have reel to reel machines by the late 1960s. Quarter-track (as opposed to these half-track) stereo reel to reel tapes were the rule. Half-track machines were a professional recorders capable of much higher audio quality.

In the digital age today, this ancient analog stuff is mind-numbing. The differences between recording formats are detailed elsewhere in the archive in a document called "Analog Recordings, Recorders, Tapes."

I was stunned to discover at least some of these cassette recordings of the final Dizzy concert were NOT made from the reel to reel half-track masters! CWU was recording the evening concert on an entirely separate cassette system too!

Is it possible Moawad dubbed the audio recorded by a video camera into these cassettes? I hope there is a video, but it is unlikely.

Were cassette recordings being made at the same time? This is almost certainly the case. In the Band I opening set to start the concert there is a skip near the end of In A Mellow Tone appearing on the half-track master AND what had to be a cassette copy of the tape master. There is a huge drop in volume in the mains. Somebody pushed a wrong button and cut the microphone feed to the reel recorder.

For the final Band I set with Dizzy, reel 926 ends after "One Bass Hit." Frantically because it is a long and slow process, the engineers threaded 927 just in time to catch the beginning of the tune "Manteca." I'd assumed Dizzy's spoken introduction of Manteca was lost, but this intro IS found on cassette 1264. The reels and cassettes required changing at different intervals, so the cassette captured the Manteca intro the reel missed. It is a similar story when the cassette is turned over while the reel runs. Turning the cassette over is a much faster process, often not even noticeable between tunes..

I went back and compared the cassette and reel audio. If you are concerned only with the music and none of the stage banter at the concert, 926 and 927 are probably the best audio. Really all that's missing is Dizzy's intro to Manteca, but there are those drop-outs in Mellow Tone.

However, in making the half-track digital master, the ancient machine turns close to a half step flat. The cassettes stay on pitch.

I did generate a "repaired" m4a version of Night In Tunisia. I also inserted Dizzy's intro to Manteca from 1264 into the FLAC file of 926.

So, there are several different versions of the final concert. 926-927 are the half-track masters, with 927 appended to 926.

926-927b is a quarter-track FLAC-only of the half-track master. 1264 is a FLAC-only file of both sides of the cassette.

1268 1269 and 1270 are the entire concert on 5 sides of the three cassettes labeled ABCDE. These are likely the cassette masters. In that process, none of the sets end up on a single side of a single cassette.

Moawad made copies off these split-up masters so the band and choir were at least on a single cassette each. It made the job of duplicating cassettes for student much easier.

The Gillespie lecture 1267 is quite entertaining. I noted the run-time in key moments of his lecture. There is an m4a and a FLAC.

This is an important concert, one of my personal favorites in the archive. I erred on the side of caution in preserving it.

N.W.

1/30/2015

1983_12_01_Moawad_JB1

1266 12/01/1983 Dizzy Gillespie JB1 Rehearsal 1

This is cassette master 1 of 2 of Dizzy Gillespie rehearsing Jazz Band 1 12/01/1983 for the 12/02/1983 concert on reels 924, 925, 926, 927.

For Media Amp purposes these are rehearsal tracks 01-04, the companion to 1265a

01 Lover Come Back To Me (Rehearsal)

Diz spends nearly 19 minutes explaining, demonstrating and solidifying the concept of 6/8 and 3/4 happening simultaneously.

02 Lover Come Back To Me (Run-thru)

03 Round Midnight (Rehearsal)

04 Manteca (Rehearsal)

1983_12_01_Moawad_JB1

1265a 12/01/1983 Dizzy Gillespie JB1 Rehearsal 2

In terms of MediaAMP, the Dizzy Gillespie concert comprises two concerts, one for Jazz Band 1, the other for Vocal Jazz 1, each in chronological order. Each “concert” begins with the rehearsals with Gillespie, followed by the opening concert tunes not including Diz, and finally the tunes with Diz.

Thus, the Media Amp files span sometimes three different calendar days attached to the 12/02/1983 concert date.

For MediaAMP purposes these are rehearsal tracks 05-08, the companion to 1266.

05 Things To Come (Rehearsal)

06 Things To Come (Run-thru)

07 Night In Tunisia (Rehearsal)

08 Night In Tunisia (Run-thru)

Some of the band parts Dizzy’s band played are not written on the music. Like other charts, Diz again goes to the piano to teach the saxes what notes to play by rote. It is also interesting to hear Things To Come rehearsed at less than half tempo. It’s played so blinding fast you aren’t aware how many notes are there, and how difficult they are to play.

The tape runs out before Tunisia is actually finished.

I’d guess this is the only recording in existence of Diz running a big band rehearsal. What a treat for the CWU Band! And what a fine band this is, especially with so little time to prepare given everything else they were doing.

It’s very early in the year too, maybe the third week of rehearsals at most.

Rumors say Moawad shot video of this rehearsal, thus far undiscovered.

1983_12_01_Moawad_VJ1

1265b 12/01/1983 Dizzy Gillespie VJ1 Rehearsal

Ow (Warm Up)

Ow (Rehearsal)

Ow (Run Thru) Dizzy Gillespie- Voc

Oop Pop Pa Da (Diz Listens)

Oop Pop Pa Da (Talk-thru)

Oop Pop Pa Da (Run-thru w Diz)

Diz insists on slightly different chord changes that the rhythm section learned on Ow.

That's it, a 25-minute rehearsal. It's a certainty Diz had never seen a jazz choir like this before, at least since the Double 6 of Paris 25 years earlier.

1983_12_02_Moawad_JB1

1267 Dizzy Gillespie CWU Lecture 12/02/1983

This is the master cassette of the Hertz Hall lecture Dizzy Gillespie made at CWU 12/02/1983.

Brother K 1:20

Rhythm in Jazz 3:45

Group clapping exercise 5:15

Rhythm is the same 6:40

Upbeats move music forward 8:20

Fundamental 4ths 11:15

4ths in harmony 11:45

Charlie Parker- Roy Eldridge 13:00

Flatted 5ths- 15:10

Where has American jazz gone? 16:50

Drummers- 20:35

Best musical gig/moment? 27:05

Bent trumpets- 28:30

Another story- 32:30

Rhythm as a kid- 34:15

First instrument and Jew's harp - 37:00

Marquis of France- 39:30

Get That Booty- 41:30

How to develop rhythm, drumming?- 42:20

How do you stay in time? 45:15

Dizzy's trumpet warmup. 50:10

Diz plays trumpet 52:15

Harmon Straight No Chaser- 53:20

1983_12_02_Moawad_JB1

924 Band I Jazz Nite 12/02/1983 with Dizzy Gillespie
Jazz Band I opening set

- 01 In A Mellow Tone (arr. Frank Foster) Reuel Lubag, pno, Mark Adamo- trb.
- 02 Groovin' High (arr. Rob McConnell) Bruce Babad- AS
- 03 Sashianova (Woody Shaw arr. Chris Bruya) Rich Coleman- tpt, Steve DeGarmo- AS, Vic Anderson and Ken McCormick- trbs.
- 04 The Rotten Kid (Dick Grove) Mike West- TS, Pat Moran- trb, Bruce Babad- AS

This concert with Dizzy Gillespie is among the most critical and important in the entire archive. It is also the most confused mess. The masters are on 4 reels 924-927. As reels were an elderly concept by 1983, Moawad also recorded the evening concert onto at least several audio cassettes 1263-1272. The master cassettes of Dizzy rehearsing the jazz band and choir are wonderful, as his his hour-long lecture to students.

I believe this is the first "one on a mic" sound system as opposed to 2 ambient microphones with the choir on risers. Moawad mentions the use of the "new sound system." It was complex enough the engineers didn't monitor the recorder closely. It is a shame, as recording microphones cut in and out, with gaps and skips in the grand master tapes.

This is the first appearance of the Frank Foster chart in In A Mellow Tone for Moawad. It would remain a CWU staple for a the next decade. If not his favorite chart of all time, it certainly was in his top 10.

In A Mellow Tone is a contrafact or scapple of the jazz classic Rose Room.

Computer searches can get confused, as the spelling "Mellowtone and Mellow Tone" are interchangeable. Ellington copyrighted the piece as one word Mellotone, which appeared on the first recording. His second recording was released as two words Mellow Tone. These choices are beyond the musicians, and were done by the record companies. Their typo, or attempt to avoid paying mechanical rights, persists to this day. Every attempt was made to be consistent, with the Foster version as two words, and others as one word if that is how it was written on the original chart.

Interesting, Moawad never recorded the other classic arrangement by Oliver Nelson. Though roughly the same vintage as the Foster, it may not have been published until the end of Moawad's career.

The "skip" toward the end of Mellow Tone is on the original master, as was the late start to Groovin' High and the skips there. It took until the last cut to get all the correct buttons pushed and levels set. You will hear other problems too, which are on the master and can't be helped significantly.

The cassette version 1263 also has the Mellow Tone skip, which indicates the half-track reel to reel and the cassette recorder were connected to the same source.

Do consult the archive text file "Dizzy Gillespie at CWU 12/1-2/1983" for additional details, and the "Six Important CWU Jazz Concerts" text file too.

There are three versions of the Band 1 tunes with Dizzy, because there were recordings on three surviving sources. There are two sources of the Band 1 opening set. I suppose you choose the one that sounds like the best fidelity.

By consulting the original full-length FLAC files you can sort all this out.

FLAC and m4a's Completed- additional FLACs retained too.

1983_12_02_Moawad_JB1
926 Jazz Nite #40 12/02/1983 with Dizzy Gillespie
Jazz Band I with Dizzy Gillespie

05 A Night In Tunisia (Repaired)
06 A Night In Tunisia (Gillespie)
07 Lover Come Back To Me
08 'Round Midnight (Monk)
09 One Bass Hit
10 Manteca
11 Things To Come
12 Blues- Get That Booty

Unfortunately the left channel of the recorder loses significant gain in the middle of Tunisia and never recovers. It is fixed again for Lover, then firms up for the rest of the concert. Again unfortunately. it appears tape was running low so all Dizzy's intros were cut.

This is a half-track master, but due to the dropouts I also made a quarter track digital version of the tape.

Diz was age 66 here. I believe I had a symphony gig that night, but I did make the Jazz Nite Party. There are stories to tell... but not here.

FLAC and m4a's Completed

1983_12_02_Moawad_JB1
1268a Band I Jazz Nite 12/02/1983 with Dizzy Gillespie

This is the opening set of the concert. It doesn't include Dizzy.

- 13 In A Mellow Tone (Arr. Frank Foster) Reuel Lubag- Pno, Mark Adamo- Trb
14 Groovin' High (arr. Rob McConnell) Bruce Babad- AS, Rich Coleman- Tpt
15 Sashianova (Woody Shaw Arr. Chris Bruya) Rich Coleman- tpt, Steve DeGarmo- AS,
Vic Anderson and Ken McCormick- Trbs.
16 The Rotten Kid (Dick Grove) Mike West- TS, Pat Moran- Trb, Bruce Babad- AS

This recording of Mellowtone does not have a drop-out near the end. 1268 may be the cassette master. It does turn on pitch.

This is the cassette version of reel to reel masters 924, 925, 926, 927 It is unclear if this cassette audio may be better than reel master. This tape is A and B of A-E as indicated on the original cassette.

See further explanations below in 1268b, and also the lengthy text document dedicated exclusively to this concert.

1269b Band I Jazz Nite 12/02/1983 with Dizzy Gillespie (Beginning)

- 17 A Night In Tunisia (Gillespie)
18 Lover Come Back To Me
19 'Round Midnight (Monk)
20 One Bass Hit
21 Manteca
22 Things To Come
23 Blues- Get That Booty - Dizzy Gillespie- Tpt, Voc, Jew's Harp

This tape is C and D of A-E

This 1269 FLAC was appended to the 1268b FLAC to keep the entire set in a single file. The 1269 m4a's are also found with the 1268b m4a's.

1272 Band I Jazz Nite 12/02/1983 with Dizzy Gillespie

- 24 A Night In Tunisia (Gillespie) Dizzy Gillespie- Tpt, Mike West- TS
25 Lover Come Back To Me- Dizzy Gillespie- Tpt
26 'Round Midnight (Monk) Dizzy Gillespie- Tpt, Bruce Babad- AS
27 One Bass Hit- Dizzy Gillespie- Tpt.
28 Manteca - Dizzy Gillespie- Tpt, Conga
29 Things To Come - Dizzy Gillespie- Tpt
30 Blues- Get That Booty - Dizzy Gillespie- Tpt, Voc, Jew's Harp

This is a tape from Dean Snavely, but is the cleanest and best-sounding of all the cassette versions of the Dizzy Concert.

It looks suspiciously like Moawad's master. It was recorded on expensive tape compared to 1268 1269 1270, with clear indications from Moawad for equalization and Dolby settings.

It is the cleanest and most quiet version discovered.

Again, does it sound as good as the 926 half-track master? In this case it almost certainly does. There are no drop-outs, and it turns on pitch. It would be my suggestion for the definitive version of the Jazz Band I set with Dizzy Gillespie.

This one does have a skip in the drumming section of Manteca for a tape flip-over. Other versions are intact.

I haven't done it thus far, but I am tempted to remove all other m4a's of this set except for the ones from the Half-track masters.

FLAC retained
m4a's created

1983_12_02_Moawad_VJ1
925 Jazz Nite #40 12/02/1983 with Dizzy Gillespie
Jazz Choir I with Dizzy

Blues In A Minute (Thad Jones arr. Chris Bruya) Eric Brengleman- bss, Reuel Lubag-
pno, Jay McManus- voc, Valerie White (Williams) sop.
I Left My Heart In San Francisco (arr. Dave Cazier) Donice Chappell voc & trpt.
Not Like This (arr. Kelly Kunz) Jan Babad (McCormick)- voc
Ow (Gillespie arr. Dave Cazier) Dizzy Gillespie- Voc
Oop-Pop-A-Dah (Gonzales arr. Dave Barduhn)- Dizzy Gillespie- Voc

Are these the first Dave Cazier charts of the archive?

Mar 20, 2015, at 8:50 PM, Cazier, Dave <DCazier@columbiabasin.edu> wrote:

I came to CWU for the first time in the Fall of '84 and Winter '85. That's when I wrote my first several charts for Moawad, tunes he requested: Harold's a House of Jazz, New York Afternoon, and D.C. Farewell. Ironically, by March of '85 I was out of money, ambition, emotional well being and I left. I took that Spring and Summer off from school to replenish myself and figure things out. '85-86 I returned to CBC and completed my AA, played piano and wrote/student directed for Steve Baer. I played piano and sang for Barduhn's big band there.

I didn't actually plan to return to CWU and was heavily recruited by Doc Manzo at EWU. I had everything worked out to room with friends, and play and write for Collegians while singing in the choral groups with a strong scholarship. But when it came down to it, I knew that wasn't what I was supposed to do. I returned to Central in the Fall of '86 and was there through the Summer of '90 having completed my B.A. and a year of grad work. In '86-87 I started the Men's quartet "Straight Ahead" with Mick Hull, Eric Sumeri and Jake Bergevin. I student-coached a women's jazz choir in '87-88 for a quarter so that I could record some of my SSAA charts. In '88-89 I started and directed the CWU Octet which I lead for 2 years, and also put together the CazChoir. There was no grad student that year to direct VJ2, and Coach couldn't officially let me do it, but too many fine students wanted to sing. So I just did it, a 40 voice jazz chorale that group was. We sang at NAJE nights as a "combo", and I think by Spring coach wanted us to sing on jazz night anyway. The "Ow" chart was originally arranged for Straight Ahead in '86, and it ended up in the library when I did it with CazChoir in '89. The next year 89-90 was my grad year and I did the Octet again (was just watching the video of them from Stansbury's fest at Davis the other night. I did San Francisco for that group) I also directed VJ2 officially that year. I did a lot of writing for Coach and those groups during those years. That's where most of the stuff in the library comes from. Most likely anything there that's "computer published" would be charts that Vijay has requested during his time there.

'90-91 and '91-92 I was teaching in Quincy, taking more Grad classes in the Summers. '92-93 I was at Rogers in Spokane, and '93-94 was my first year at CBC.

I think that's how it all flowed (hard to remember sometimes, lately).
Yes, I'd be happy to record an interview sometime.

Thanks for the chance to reminisce, Norm!

Dave Cazier

Caz-

The CWU archives are loaded with mysteries, and apparently a significant number of charts are missing from the files.

It's no big deal, but according to your manuscript you finished Ow in early 1983, so it must have been for Byron or sumpthin'. (Last page attached.)

CWU has recordings of Ow attributed to you with confirmed recording dates of May 1982, almost 7 months before you wrote it, when you weren't even at Central :)

It's not a surprise that some early CBC charts may have beaten you to Central, but certainly not before you wrote them!

Did Waldo or maybe Dave Barduhn have a chart on "Ow" that didn't survive to the CWU files? Your version of Ow is the only version we currently have.

BTW, you should hear the way-cool version of Dizzy Gillespie scat singing to "your chart" of Ow with CWU VJ I December 2, 1983 before you arrived at Central too... attached.

It seems like every tape has some kind of goofy mystery like this. Like I say, when all I have to work with is a tape with maybe a date on it, I need plenty of help from people who were actually there.

N.W.

FLAC and m4a's Completed

1983_12_02_Moawad_VJ1

1268b Choir I Jazz Nite 12/02/1983 with Dizzy Gillespie

06 Blues In A Minute (Thad Jones Arr. Chris Bruya) Eric Brengleman- bss, Reuel Lubagno, Jay McManus- voc, Valerie White (Williams) sop.

07 I Left My Heart In San Francisco- Donice Chappell Voc & Trpt.

08 Not Like This (arr. Kelly Kunz) Jan Babad (McCormick)- Voc

09 Ow (Gillespie) Dizzy Gillespie- Voc

10 Oop Pop Pa Da (Gonzales arr. Barduhn)- Dizzy Gillespie- Voc

The choir is 14 singers and 3 rhythm. Moawad says is their only performance of Fall quarter 1983.

There are issues with the new sound system. This tape begins with a lengthy sound check existing nowhere else in the recordings and copies of this concert, indicating this is a cassette master. The monitor system sound issues couldn't be solved, but the concert continues.

This is an analog audio cassette recording. 924, 925, 926, 927 are half-track masters of the music portion of the Vocal Jazz and Band I sets of this evening concert. Half-track audio is superior to cassette audio. However, there are catastrophic issues with the half-track recording in the Band I set for Mellow Tone, and to a lesser extent in Groovin' High. These failures reappear in the Band I set with Dizzy Gillespie for the final set of the evening. These issues are solved for the end of 1268a and the rest of the concert. However, the half-track recorder used to digitize the tape was elderly. It turned nearly a half step slow. It would be possible to digitally raise the pitch and tempo of the half-track recordings. This has NOT been done.

The cassette version 1268a and 1268b appear to be masters and therefore may be the best audio.

After "Not Like This" Moawad describes the early days of his tenure at CWU and his college days before that. He introduces Dean of Humanities Dr. Burton Williams, who had announced his retirement, and presents him with a card and gift from the music department.

The tape runs out, and continues on 1269 with words from Dr. Williams. He talks of meeting Dizzy, and introduces Diz.

Diz does two tunes with Vocal Jazz I

Dr. Williams announces another intermission to reset the stage for Band I

Dr Williams returns, chats further about Central and Diz, and re-introduces Diz with the band.

Dizzy plays the set with Band I

1983_12_02_Moawad_JB1

927 Jazz Nite #40 12/02/1983 with Dizzy Gillespie

Jazz Band I with Dizzy

Conclusion

Digitized and appended to FLAC file 926

FLAC and m4a's Completed as above

1263 (See 924)

12/02/1983

Cassette version of RR Master 924.

This tape is the opening Jazz Band 1 set for the Dizzy Gillespie Jazz Nite #40 concert. Diz is not on this set.

All these "Dizzy Cassettes" were dubbed off the four master reels, Reel to reel tapes still had the highest fidelity, and was used for important recordings. Reels are awkward, and were never a serious part of the home audio market. Cassettes were hugely popular in the home market by this time. With all the sets separated on to audio cassettes, it also made the process of duplicating copies for students easier for Moawad and his grad assistants.

FLAC Only, no m4a's

1264

12/02/1983 Jazz Nite #40 Jazz Band I w Dizzy Gillespie

This is a cassette version of half-track masters 926 and 927 Unclear if this cassette audio is better than master. The half-track reel to reel was connected to the same microphones as the cassette recorder. There is no evidence this represents an improvement over the digital version of the master. 926 and 927 do turn a little flat.

This tape is Dizzy's set with JB 1, though the sides are mis-marked on the actual cassette.

FLAC Only, no m4a's

1269a Choir I Jazz Nite 12/02/1983 with Dizzy Gillespie (Continued)

Dr. Burton Williams Speaks (FLAC Only)

Ow

Oop Pop Pa Da (Gonzales arr. Barduhn)- Dizzy Gillespie- Voc

1270

Diz with Jazz Band Cont.

Manteca

Things To Come

Blues- Get That Booty

Cassette version of RR Masters 924, 925, 926, 927 This tape is E of A-E

1271 Band I Jazz Nite 12/02/1983 with Dizzy Gillespie

A Night In Tunisia (Gillespie)

Lover Come Back To Me

'Round Midnight (Monk)

One Bass Hit

Manteca

Things To Come

Blues- Get That Booty

Another copy of the Jazz Band 1 set with Dizzy. This one was digitized.
Retained as FLAC only, because Moawad kept it for some reason. See 1272

1984_03_09_Moawad_JB1
1004 Jazz Nite 03/09/1984 Jazz Band I

(Master contains huge drop-outs) Only complete tracks salvaged and digitized.

Strike Up The Band (arr. Sammy Nestico)
Darn That Dream (arr. Unknown)
Too Hip For The Room (Williams arr. Bruya)

This version of Darn That Dream does not survive to the CWU files. It is not the chart JZ-0757. It is the only recording of Darn That Dream in the archive.

FLAC and m4a's Completed.

1984_03_09_Moawad_VJ1
1005 Jazz Nite 03/09/1984 Jazz Choir I
(Master is hot and distorted)

Sesame Street (arr. Puerling/Mattson)
Blues In A Minute (arr. P Aaberg, Chris Bruya)
But Not Like This (arr. Kelly Kunz) Jan Babad- voc.
Blue Rondo A La Turk (arr. Kelly Kunz) Kelly Kunz- voc.
Everything Must Change (arr. Dave Barduhn) beginning lost
Four (arr. Dave Barduhn)

Side Two Not Digitized:
Everything Must Change (arr. Dave Barduhn)
Rehearsal recordings? Poor quality
Limited interest

I'll need to do some date research, but this may be CWU's early adventures into one on a mic sound systems. The tape is a distorted mess like it was direct from the board with no mixing. Levels fluctuate wildly mid-tune.

FLAC and m4a's Completed.

1984_04_11_Moawad_JB1
1006 Jazz Band I @ PCCJF 04/11/1984

In A Mellow Tone (arr. Frank Foster) Mark Adamo- trb
I Got Rhythm (arr. Rob McConnell) Bruce Babad- AS, Ken McCormick- trb
My Romance (arr. Dave Barduhn) Bruce Babad- AS, Reuel Lubag- pno.

This is a truly outstanding performance!

See Program PDF 1006 for Spring personnel.
FLAC and m4a's Completed.

1984_04_11_Moawad_VJ1
1007 Jazz Choir I @ PCCJF 04/11/1984

My Shining Hour (arr. Kelly Kunz) Jan McCormick Babad- voc
Blues In A Minute (arr. P Aaberg & Chris Bruya) Marianne Saunders, Michael Wansley-
voc, Reuel Lubag- pno, Eric Brengelmann- bss, Ted Szelag- dms.
Why Did I Choose You? (arr. Kelly Kunz) Yvette Chappell- voc.
When Your Lover Has Gone (arr. Kelly Kunz) Yvette Chappell- voc.

Absurdly poor recording quality, with written apologies from organizers. My Shining Hour appears twice on the "master" but is equally bad both times. Truly a shame, because this sounds like an excellent performance, with protracted loud applause after each tune. Moawad mentions this is their 12th performance in a week.

Not sure about the choir, but the band would fly home, do a recording session the next day, and a rehearsal with Joe Williams, and the Williams concert that night.

As I recall, they won first place at the festival.

See the concert program 1007

FLAC and m4a's Completed.

1984_04_12_Moawad_JB1
1008a Jazz Band I 04/12/1984

Strike Up The Band (arr. Sammy Nestico) Mike West- TS
In A Mellow Tone (arr. Frank Foster) Reuel Lubag- Pno, Mark Adamo- Trb.
The Second Time Around (arr. Billy Byers)
The Blues Machine (Sammy Nestico) Reuel Lubag- Pno, Steve DeGarmo- AS, Ken McCormick- Trb.

Apparently this was a warmup before the Joe Williams rehearsal. The master indicates there was at least a small crowd wherever it was taped, maybe at McConnell.

Since this was a warm-up to the Joe Williams rehearsal, the actual Williams rehearsal continues with track five as the beginning of 1008b. It is possible this was something entirely different from the same date, but for sorting purposes in MediaAMP the sets are considered as one.

FLAC and m4a's Completed.

1984_04_12_Moawad_JB1
1008b Jazz Band I w Joe Williams rehearsal 4/12/1984

Considered a continuation of 1008a for MediaAMP sorting purposes, beginning with track 5.

05 Smack Dab In The Middle
06 We Might See Some Changes
07 Alright, OK, You Win
08 Gee Baby Ain't I Good To You (arr. Thad Jones)
09 Just The Way You Are (arr. Sy Johnson)
10 You Can't Get Away From The Blues
11 Saloon Song (I'll Have Somebody After You're Gone)
12 When You're Smiling
13 Nobody Knows You When You're Down And Out
14 All Blues/Every Day I Have The Blues (Excerpt)
15 Nobody Knows You When You're Down And Out 2

FLAC and m4a's Completed.

1984_04_12_Moawad_JB1
1009a Jazz Band I w Joe Williams 4/12/1984 (See 1010)

- 16 Smack Dab In The Middle
- 17 We Might See Some Changes
- 18 Alright, OK, You Win
- 19 Gee Baby Ain't I Good To You
- 20 Just The Way You Are (arr. Sy Johnson)
- 21 You Can't Get Away From The Blues
- 22 Nobody Knows You When You're Down And Out
- 23 All Blues/Every Day I Have The Blues

FLAC only as backup. No m4a's this source.

1984_04_12_Moawad_JB1

1010 Jazz Band I w Joe Williams 4/12/1984 (see 1009a)

- 16 Smack Dab In The Middle
- 17 We Might See Some Changes
- 18 Alright, OK, You Win
- 19 Gee Baby Ain't I Good To You (arr. Thad Jones)
- 20 Just The Way You Are
- 21 You Can't Get Away From The Blues
- 22 Saloon Song (I'll Have Somebody After You're Gone)
- 23 When You're Smiling
- 24 Nobody Knows You When You're Down And Out
- 25 All Blues/Every Day I Have The Blues

I guessed this was the cassette master. 1010 has Joe Williams only. 1009 also has the 4 tunes from 1008a. The tape was very heavily edited, with virtually no space between cuts. It is a shame we don't have the full-length master.

Don't confuse these cuts with the Joe Williams concert on 975 and 976 from 03/03/1981. The two concerts do share some tunes, but not as many as you might guess.

Joe Williams was very ill for the 1981 gig. His voice sounds better here. I'll leave it to you to compare the bands on the matching tunes. I suppose there's a chance a few of these 1984 guys also played the 1981 gig.

It's a little surprising Moawad would bring Joe Williams back so soon, but who could resist if he were available? Based on the excellent experience he had in 1981 with that excellent and well-prepared band, I'm sure Williams was anxious to return.

1984_04_12_Moawad_JB1
1009b Jazz Band I 1984 (see 1008a)

Strike Up The Band
In A Mellowtone
The Second Time Around (arr. Billy Byers)
The Blues Machine (Sammy Nestico)
FLAC only as backup. No m4a's from this source.

1010b (see 1009b)
Not digitized
FLAC and m4a's Completed.

1984_04_13_Moawad_Ambassadors
1011 Not CWU

Samba These Days (Jeff Sizer)

This may be the recording by the Army Jazz Ambassadors band, of Jeff Sizer's award-winning composition. It could be CWU, but seems unlikely. The rest of the tape is original recordings from Matrix, Buddy Rich, Joe Williams and Sarah Vaughan. Only Samba These Days was digitized and made into an m4a. See 967.

For date clarity it was assigned 4/13/1984, which is where it appeared in the stack of Moawad tapes, not where it was recorded by the Jazz Ambassadors, which was probably closer to January 1984. Jeff Sizer probably has details.

FLAC and m4a Completed.

1984_04_25_Moawad_JB1
1012b CWU Jazz Band I @ Prairie HS 04/25/1984

Strike Up The Band (arr. Sammy Nestico) Mike West- ten.
In A Mellowtone (arr. Frank Foster) Reuel Lubag- pno, Mark Adamo- trb.
I Got Rhythm (arr. Rob McConnell)
The Blues Machine (Sammy Nestico) Steve DeGarmo- AS, Ken McCormick- trb, Reuel Lubag- pno.
Too Hip For The Room (Williams arr. Bruya)

The Song Is You (arr. Dave Aaberg) Bruce Babad- AS, Garey Williams- dms.
My Romance (arr. Dave Barduhn) Bruce Babad- AS, Reuel Lubag- pno
The Second Time Around (arr. Billy Byers)

In a true rarity, the cassette includes the recording information. This was a
“metal” tape and recorded on the “Pioneer.”

As always it is a shame all Moawad’s intros and soloist credits were cut out. I
used that information from the In A Mellow Tone liner notes. Recording sessions for
that LP began four weeks after this recording.

FLAC and m4a’s Completed

1984_04_25_Moawad_VJ1

1012a CWU Jazz Choir I @ Prairie HS 04/25/1984

Groove Merchant (arr. Dave Barduhn)
My Shining Hour (arr. Kelly Kunz) Jan Babad- alto
Not Like This (arr. Kelly Kunz) Jan Babad- voc.
Blue Rondo A La Turk (arr. Kelly Kunz) Kelly Kunz- ten.
Blues In A Minute (arr. P Aaberg & Chris Bruya) Marianne Saunders- sop, Mike
Wansley- bar, Eric Brengelmann- bass, Reuel Lubag- pno, Ted Szlag, dms.
Why Did I Choose You (arr. Kelly Kunz) Yvette Chappell- alto
When Your Lover Has Gone (arr. Kelly Kunz) Yvette Chappell- alto

FLAC and m4a’s Completed.

1984_05_18_Moawad_VJ1

1015 Jazz Choir I Studio 05/18-19/1984

Not Like This (arr. Kelly Kunz) Jan Babad- voc.
Why Did I Choose You (Take 1) (arr. Kelly Kunz) Yvette Chappell- alto
Why Did I Choose You (Take 2) (arr. Kelly Kunz) Yvette Chappell- alto
My Shining Hour (arr. Kelly Kunz) Jan Babad- alto
Blues In A Minute (Take 1) (arr. P Aaberg & Chris Bruya) Marianne Saunders- sop, Mike
Wansley- bar, Eric Brengelmann- bass, Reuel Lubag- pno, Ted Szlag, dms.
Blues In A Minute (Take 2) (arr. P Aaberg & Chris Bruya) Marianne Saunders- sop, Mike
Wansley- bar, Eric Brengelmann- bass, Reuel Lubag- pno, Ted Szlag, dms.
When Your Lover Has Gone (arr. Kelly Kunz) Yvette Chappell- alto

The jazz choir was first in the studio in creating the In A Mellow Tone LP, with both sessions apparently on the same single 10" master. In A Mellow Tone was the only official vinyl LP released by John Moawad in his CWU tenure. There are LP's of various live performances at festivals and conventions released by those organizers.

This LP is a complete package, including full color graphics and printing, liner notes from Waldo King, and all soloist/arranger details.

The cassette opens with a voice-over from who I assume is engineer Peter Karl reminding Moawad this was recorded to 2-track.

The false starts were not converted to m4a. Moawad wrote notes on the cuts from the session and made selections in his own hand. There is a scan.

If there was a Spring 1984 Jazz Nite, or recordings from the Jazz Invitational over Mother's Day weekend, they are missing from the archive and I would love to hear them.

There is a scan of the 4-page album cover.

1984

Not Like This (False)

Not Like This ✶

Why Did I Choose You ✶

Why Did I Choose (False)

Why Did I Choose

My Shining Hour ✶

When Your Love Has Gone ✶

Blues In A Minute

Blues In A Minute ✶

FLAC and m4a's Completed.

1984_05_20_Moawad_JB1

1014 CWU Jazz Band I Studio 05/20/1984

Too Hip For The Room (Williams arr. Bruya)

The Song Is You (arr. Dave Aaberg) Bruce Babad- AS, Garey Williams- dms.

I Got Rhythm (arr. Rob McConnell)

The Rotten Kid (Dick Grove) Mike West & Kurt Webster- TS, Bruce Babad & Steve DeGarmo- AS

The Blues Machine (Sammy Nestico) Steve DeGarmo- AS, Ken McCormick- trb.
My Romance (arr. Dave Barduhn) Bruce Babad- AS, Reuel Lubag- pno
In A Mellow Tone (arr. Frank Foster) Reuel Lubag- pno, Mark Adamo- trb.
Strike Up The Band (Take 1) (arr. Sammy Nestico) Mike West- TS.
Strike Up The Band (Take 2) (arr. Sammy Nestico) Mike West- TS.

This is the first of two jazz band sessions for the In A Mellow Tone LP, which was recorded at the Creative Fire Recording in Ellensburg. See notes for 1013.

1984_05_27_Moawad_JB1

1013 CWU Jazz Band I Studio 05/27/1984

The Song Is You (arr. Dave Aaberg) Bruce Babad- AS, Garey Williams- dms.
My Romance (arr. Dave Barduhn) Bruce Babad- AS, Reuel Lubag- pno
Strike Up The Band (arr. Sammy Nestico) Mike West- TS.
The Rotten Kid (Dick Grove) Mike West, Kurt Webster-TS, Bruce Babad, Steve DeGarmo- AS.
The Blues Machine (Sammy Nestico) Steve DeGarmo- AS, Ken McCormick- trb.
In A Mellowtone (arr. Frank Foster) Reuel Lubag- pno, Mark Adamo- trb.
Too Hip For The Room (Take 1) (Williams arr. Bruya)
Too Hip For The Room (Take 2) (Williams arr. Bruya)

This is the second of two jazz band sessions for the In A Mellow Tone LP, which was recorded. I assume this cassette was a rough mix Moawad used to determine which takes would be on the LP. The masters were recorded on 10" reel to reel tape 948-951, which were digitized and converted to m4a's in a couple different configurations discussed there.

As a rough mix supervised by engineer Peter Karl at Creative Fire, it almost certainly is an improvement over the raw audio in 948-951 in terms of the mix, but not the quality of the original 10" tracks themselves.

At this writing in January of 2014 I have not determined which of these various takes from 1013 and 1014 were selected for the LP. Too Hip For The Room did not make the LP at all.

Eventually I hope to decipher which tracks made the double LP and eliminate those m4a tracks created from this 1013/1014 source.

The highest quality audio we have of the Mellow Tone LP is the actual 10" reel masters used to create the LP, which are 952 for the choir, and 953/954 for the band. Though FLAC files of all these various sources will be retained, my ultimate goal is to

have the LP tracks in m4a format, only based on the 952-954 LP masters. I will not create any audio at all recorded off the actual LP's.

Yes, it is confusing. Everything from these LP sessions has been preserved, from the raw 10" 4-track audio, to the rough audio cassette mix, and the final master. No doubt there are numerous copies of the vinyl LP too. Again, m4a's of anything on the actual LP were generated from the 952-954 tape masters. Obviously any alternate takes are not from the official 952-954 masters.

FLAC and m4a's Completed.

1984_06_00_Moawad_JB1

951 Jazz Band I More Mellow Tone Out-takes? 1984

- 01 The Blues Machine (Sammy Nestico)
- 02 My Romance (arr. Barduhn) Bruce Babad- AS
- 03 In A Mellow Tone (arr. Frank Foster)
- 04 Strike Up The Band (Take 1)(arr. Sammy Nestico)
- 05 Strike Up The Band (Take 2)(arr. Sammy Nestico)

Watch the audio track numbers in the file sorting.

Digitized to 4-Track Fostex

FLAC and m4a's Completed.

Four WAV files, one for each track.

1984_06_00_Moawad_JB1

950 Jazz Band 1 More Mellow Tone Out-takes?

- 06 Too Hip For The Room (Williams arr. Bruya)
- 07 The Song Is You (arr. Dave Aaberg)
- 08 I Got Rhythm (arr. Rob McConnell)
- 09 The Rotten Kid (Dick Grove)

Watch the audio track numbers in the file sorting.

Digitized to 4-Track Fostex

FLAC and m4a's Completed.

Four WAV files, one for each track.

1984_06_00_Moawad_JB1

948 Jazz Band I 5/84 Mellowtone LP Rejects

10 Too Hip For The Room (Take 1) (Williams arr. Bruya)

11 Too Hip For The Room (Take 2) (Williams arr. Bruya)

12 The Song Is You (arr. Dave Aaberg)

Watch the audio track numbers in the file sorting.

May 1984 Not on Mellow Tone LP

FLAC and m4a's Completed.

(See instructions in 940 and 941)

Also four WAV files, one for each track with 4-track Fostex MR-8HD

949 Jazz Choir I 1984 Mellow Tone LP Out-takes?

Why Did I Choose You? (arr. Kelly Kunz)

This Will Be My Shining Hour (arr. Kelly Kunz)

1984_07_00_Moawad_JB1

953 Original Half-Track 15 ips Band Grand Master 1 of Mellow Tone LP

Creative Fire Recording

607 W 3rd Ave

Ellensburg, WA 98926

Peter Karl- Engineer

953 Band Grand Master I of Mellow Tone LP

01 Strike Up The Band (arr. Sammy Nestico) Mike West- TS

02 My Romance (arr. Dave Barduhn) Bruce Babad- AS, Reuel Lubag- Pno.

03 The Song Is You (arr. Dave Aaberg) Bruce Babad- AS, Garey Williams- Dms.

FLAC and m4a's Completed.

Scotch 226

Otari to Flying Cow to Tascam to Audacity

No noise reduction

Mastered July 1984

954 Original Half-Track 15 ips Band Grand Master 2 of Mellow Tone LP

Creative Fire Recording
607 W 3rd Ave
Ellensburg, WA 98926
Recorded 05/27/1984

04 The Blues Machine (Sammy Nestico) Reuel Lubag- Pno, Steve DeGarmo- AS, Ken McCormick- Trb,

05 In A Mellow Tone (arr. Frank Foster) Reuel Lubag- Pno, Mark Adamo- Trb

06 The Rotten Kid (Buddy Greco arr. Dick Grove) Mike West and Kurt Webster- TS,
Bruce Babad and Steve DeGarmo- AS

FLAC and m4a's Completed.

Scotch 226

Otari to Flying Cow to Tascam to Audacity

No noise reduction

Mastered July 1984

1984_07_00_Moawad_VJ1

952 Original Half-Track 15 ips Choir Grand Master of Mellow Tone LP

952 Mellow Tone Grand Master Jazz Choir I

My Shining Hour (arr. Kelly Kunz) Jan Babad (McCormick) Voc.

Not Like This (arr. Kelly Kunz) Jan Babad (McCormick) Voc.

Blues In A Minute (Thad Jones) (arr. Phyllis Aaberg and Chris Bruya) Maryanne
Saunders, Mike Wansley- Vocs. Eric Brengelmann- Bass, Reuel Leubag- Pno, Ted Szelag-
Dms

Blue Rondo A La Turk (Brubeck-Jarreau, arr Kelly Kunz) Kelly Kunz- Voc.

Why Did I Choose You (arr. Kelly Kunz) Yvette Chappell- Voc.

When Your Lover Has Gone (arr. Kelly Kunz) Yvette Chappell- Voc.

FLAC and m4a's Completed.

Scotch 226

Otari to Flying Cow to Tascam to Audacity

No noise reduction

Mastered July 1984

Creative Fire Recording
607 W 3rd Ave
Ellensburg, WA 98926

Peter Karl- Engineer

1984_12_07_Moawad_JB1
1017 Jazz Nite 12/07/1984 Jazz Band I

Schlep It Up To Joe (Rob McConnell) Reuel Lubag- pno, Mike West- TS,
Too Hip For The Room (Williams arr. Bruya) Brad Sheppick?- guit, Dan Savala- TS
For Lena And Lenny (Quincy Jones) Bruce Babad- AS
The Blues Machine (Sammy Nestico)

With virtually no precedent in his career, Moawad elects to hold half the program (two charts) over from the prior year all the way through Fall to the end of Winter quarter.

At the end of this set Moawad thanks Don Clauson for directing the Vocal Jazz Ensemble, and Wally Ridgewell for directing the Jazz Lab Band. The tape of those groups is lost. Having 5 groups on a marathon Jazz Nite probably accounts for the relatively short sets from each group.

The 12/07/1984 dates on 1016 and 1017 are solid, written in Moawad's hand on the cassette. That included Band I, Choir I and Choir II. The companion tape with Band III (Wally Ridgewell, cond) and Choir II (Don Clausen, cond) is lost.

For Lena And Lennie is a chart John Moawad got from the Tom Gates reading band in Seattle in the late '60s. This is not the Quincy Jones recorded version, or the Quincy Jones version published many years later. This one is probably arranged by Don Piestrup or one of the other San Francisco arrangers contributing charts to the Piestrup band in those days. Because we don't know for certain, credit remains with Quincy Jones, at least in this instance.

FLAC and m4a's Completed.

Side B- Jazz Band II, Jazz Choir (Sound Checks)
Interesting classroom chatter but not digitized

1984_12_07_Moawad_JB2
1016a Jazz Nite 12/07/1984 Band II (Chris Bruya- dir)

Groovin' Hard (Don Menza) Al Tucker- TS, Felicia McCall- TS
Serenade For Bass Trombone (Larry McVey) Jim Christianson- b trb.
Neverbird (Ray Brown) Al Tucker- TS, Bruce Neemy?-trpt, Steve Moody- trb, Doug Bergt- tpt, Paul Johnson- pno

There is some kind of odd skip in the master during the Neverbird trumpet solo.
Is this the conducting debut of Chris Bruya?

FLAC and m4a's Completed.

1984_12_07_Moawad_VJ1
1016b Jazz Nite 12/07/1984 Jazz Choir I

Take The "A" Train (arr. Anita Kerr)
Flat Foot Floogie (arr. Kirby Shaw) Marianne Saunders- sop. scat, Valerie White- sop.
Tribute To The Duke (arr. Kirby Shaw) Kathy Allrich?- voc.

Moawad mentions this is the first time he's ever performed a published chart with a jazz choir. Technically that isn't quite true, but very close. He had performed a couple published arrangements by Central graduates. He had also performed a couple Kirby Shaw tunes with Vocal Jazz 2, but never Vocal Jazz 1. The publishers were sending him mountains of free tunes. Directors asked repeatedly if there were any published charts he recommended. Not sure if he ever blessed these.

Take The 'A' Train is an arrangement by Anita Kerr that includes 4 horn parts. At least a half dozen Anita Kerr charts were published among the earliest vocal jazz choir arrangements anywhere. Several were scored for full big band too.

Anita Kerr may be the first female jazz choir writer ever published on a national scale by a major publisher.

FLAC and m4a's Completed.

1985_00_00_Moawad_JB1
1023b Unknown Jazz Band I Session
(Probably Winter 1985)

Airmail Special (arr. Paul Rowan)
Mean Machine (Don Sebesky)

Time After Time (arr. Don Schamber)
Bunch of Blues (Les Hooper)

FLAC and m4a's Completed.

1985_02_02_Moawad_JB1
1020 Jazz Band I Orchesis 02/02/1985

The Blues Machine (Sammy Nestico)
Too Hip For The Room (Williams arr. Bruya)
Fly Me To The Moon (Sammy Nestico)
Route 66 (arr. Mel Torme' trans John Ward) Ted King- Voc?
Corner Pocket (Freddie Green arr. Ernie Wilkins)
Hidden Dimple (Steve Wright)
Of Space And Time (Hank Levy)
Sing, Sing, Sing (arr. Dave Wolpe)
For Lena and Lenny (Quincy Jones)
Waltz Of The Mushroom Hunters (Greg Hopkins)
Schlep It Up To Joe (Rob McConnell)
Valdez In The Country (arr. Jeff Sizer)
Sing, Sing, Sing (Bows) (arr. Dave Wolpe)

FLAC and m4a's Completed.

1985_02_08_Moawad_JB1
1021 CWU Jazz Band I @ Willamette Univ Jazz Fest. 02/08/1985

The Blues Machine (Sammy Nestico) Kurt Webster- Bari, Ken McCormick- trb, Reuel
Lubag- pno
Fly Me To The Moon (Sammy Nestico) Bruce Sullivan?- AS
For Lena And Lenny (Quincy Jones) Bruce Babad- AS
Schlep It Up To Joe (Rob McConnell)
Too Hip For The Room (Williams arr. Bruya) Rich Coleman- tpt, Dan Savala- TS Brad
Sheppard- guit

FLAC and m4a's Completed.

1985_03_15_Moawad_JB1
1023a Jazz Nite 03/15/1985 Jazz Band I
McConnell Auditorium

Waltz of the Mushroom Hunters (Greg Hopkins) Garey Williams- dms, Wally Ridgewell- tpt
Little Pixie II (Thad Jones) Ken McCormick- trb, Reuel Lubag- pno
Blue Moan (Don Sebesky) Mike West- TS
The Last Great Georgia Extravaganza (Tom Kubis) Garey Williams- dms. Bruce Babad- AS, Reuel Lubag- pno
Central Park (Chick Corea arr.- Paul Rowan) Ken McCormick- trb. This tune from the Corea "Secret Agent" album was unidentified in the CWU files because Paul Rowan's name appears nowhere on the chart.

Moawad plugs the new LP briefly, and credits Rowan for his chart without mentioning the title. The chart is Central Park JZ-0975

FLAC and m4a's Completed.

1985_03_15_Moawad_JB2
1022b Jazz Nite 03/15/1985 Jazz Band II (Chris Bruya, dir)

Eager Beaver (Stan Kenton) Felicia McCall?- TS,
Double Fault Blues (Ray Brown)
First Child (Bob Curnow)
Time Out (Don Menza) Steve DeGarmo- TS, Bruce Niemi- tpt, Andy Roth- dms

1022 is a full length tape with intros by Moawad and Bruya. I guessed at the names of the announced soloists. My guesses may or may not have been attached to the m4a files depending on my relative confidence.

Of course at this point Chris Bruya had no idea he'd be returning to CWU as Director of Jazz Studies in 15 years or so. He mentions First Child is Bob Curnow's response to the birth of his first child, but couldn't really relate. That would soon change for Chris!

(Also though there may be two earthquake faults in southern CA where Ray Brown lives and wrote Double Fault Blues, it could also be he's a tennis player... :)

Eager Beaver is in the CWU files, buried in one of the compilation books within the dance library.

FLAC and m4a's Completed.

1985_03_15_Moawad_VJ1

1022a Jazz Nite 03/15/1985 Vocal Jazz I

Girl Talk (arr. Dave Barduhn) Reuel Lubag- pno, Eric Brengleman- bss

Twisted (arr. Chris Bruya)

New York Afternoon (arr. Dave Cazier) Carrie- flt, Dave Cazier- voc.

Come Rain Or Come Shine (arr. Dave Cazier) Rochelle ?- voc.

Harold's House Of Jazz (arr. Dave Cazier) Marianne Saunders- voc, Reuel Lubag- pno.

FLAC and m4a's Completed.

1985_04_12_Moawad_JB1

1024 CWU Jazz Band I @ Jazz Unlimited Pasco 04/12/1985

Fly Me To The Moon (arr. Sammy Nestico) Bruce Babad- AS

Big Swing Face (Bill Potts probable transcription) Brad Sheppick?- guit, Dan Savala- TS,

Wally Ridgewell- Tpt, Bruce Dority- Tpt, Reuel Lubag- pno.

Yesterdays (arr. Bill Holman) Mike West- TS

Herman's Be-Bop (Paul Rowan) Bruce Babad- AS, Brad Sheppick?- guit, Mike West- TS,

Alan Tucker- bari, Ken McCormick- trb, Bruce Fullmer?- Tpt.

FLAC and m4a's Completed.

1985_05_00_Moawad_JB2

1029 CWU Jazz Band II 05/1985 Time Out

Chris Bruya- Dir

A Foggy Day In London Town (arr. Dave Wolpe)

Brown Boy (arr. Chris Bruya)

The Queen Bee (Sammy Nestico)

First Child (Bob Curnow)

Choo-Choo Blues (Head Chart on Night Train)

Eager Beaver (Stan Kenton)

Chiapas (Hank Levy)

Groovin' Hard (Don Menza)

Time Out (Don Menza)

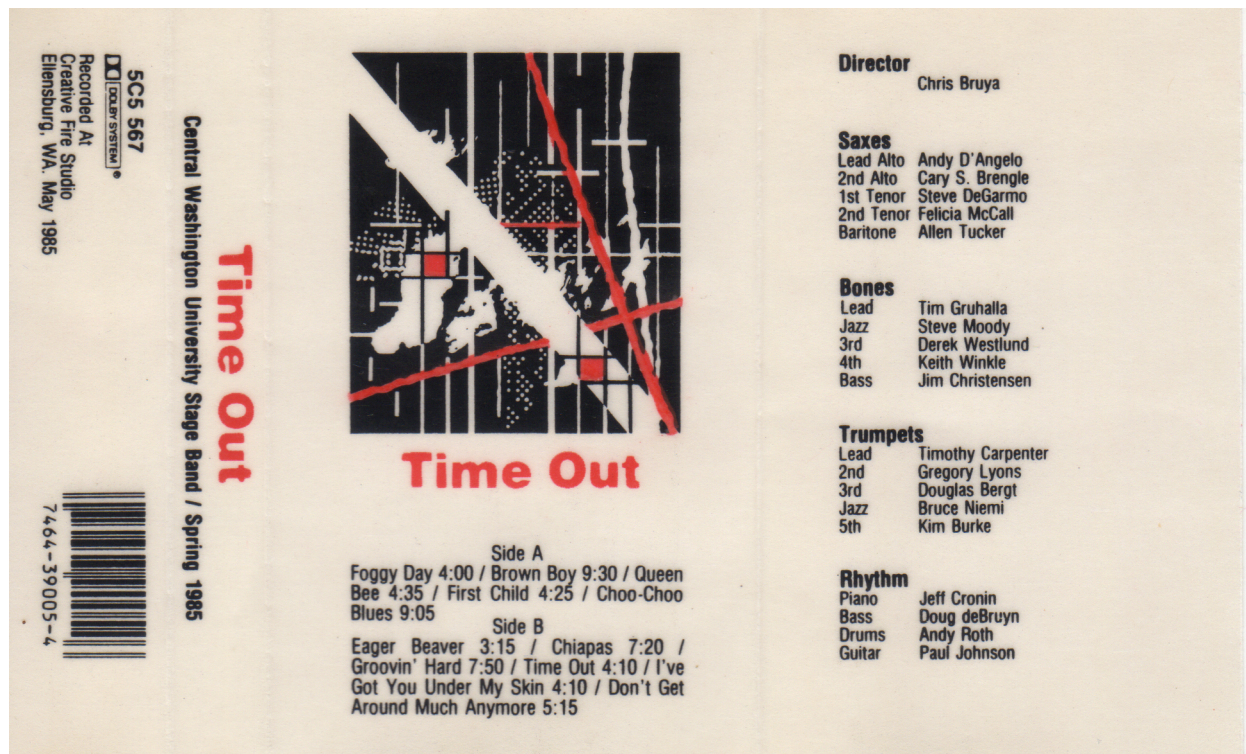
I've Got You Under My Skin (arr. Nelson Riddle?)
Don't Get Around Much Anymore (arr. Sammy Nestico)

An ambitious entire year and Spring quarter from graduate student Chris Bruya and his Band II, going to Creative Fire Studios in Ellensburg and recording a full-length audio cassette. There is a scan of the Cassette insert with all the known details.

Choo-Choo blues is a head chart based on the tune Night Train. I've Got You Under My Skin is a transcription of the Nelson Riddle chart for Frank Sinatra that appeared with one of the guys in the band, and disappeared again.

Eager Beaver is in the files as part of a compilation book usually stored in the dance folder.

There is no other effort from Band II in the archive of this scope, magnitude and quality.



FLAC and m4a's Completed.

1985_05_00_Moawad_VJ1
1027 Vocal Jazz I Studio 05/1985

01 New Candles For An Old Flame (Geoffrey Pepos)

- 02 The Very Thought Of You (Take 1) Kathy- Voc. (arr, Reuel Lubag)
- 03 The Very Thought Of You (Take 2) Kathy- Voc. (arr, Reuel Lubag)
- 04 It Might As Well Be Spring (Take 1) (arr. Chris Bruya) Valerie- Voc.
- 05 It Might As Well Be Spring (Take 2) (arr. Chris Bruya) Rochelle- Voc.
- 06 Twisted (arr. Chris Bruya)

Likely Kathy Allrich or Arralde?, Valerie White (Williams), Marianne Saunders on Twisted.

This is the only appearance of the Bruya It Might As Well Be Spring in the archive, and what must be a Reuel Lubag arrangement of The Very Thought Of You.

Geoff Pepos is an interesting and creative guy. He went on to be a very successful producer of award winning short films for PBS and more. He was College of Arts and Humanities Outstanding Alumnus in 2012 or so.

For MediaAmp sorting purposes 1027 and 1028 have been combined.

FLAC and m4a's Completed.

1985_05_00_Moawad_VJ1
1028 Jazz Choir I Studio 05/1985

- 07 Candy (Take 1) (arr. Kirby Shaw) Kathy- Voc.
- 08 Candy (Take 2) (arr. Kirby Shaw) Rochelle- Voc.
- 09 Flat Foot Floogie (arr. Kirby Shaw)
- 10 Take The "A" Train (arr. Anita Kerr)
- 11 All Of Me (arr. Kirby Shaw)
- 12 Tribute To The Duke (arr. Kirby Shaw)
- 13 I'm Beginning To See The Light (arr. Dave Barduhn)
- 14 New York Afternoon (Take 1) (arr. Dave Cazier)
- 15 New York Afternoon (Take 2) (arr. Dave Cazier)
- 16 Harold's House Of Jazz (arr. Dave Cazier)
- 17 Girl Talk (arr. Dave Barduhn)

For file sorting purposes 1027 and 1028 have been combined.

FLAC and m4a's Completed.

1985_05_11_Moawad_JB1

1026 Jazz Nite 05/11/1985 Jazz Band I

Mexicali Nose (Harry Betts- probable transcription)
Anything Goes (Les Hooper) Mike West- TS
Mean Machine (Don Sebesky) Wally Ridgewell- Tpt. Dan Savala- TS
Bon Homme Richard (Ken Hanna) Vic Anderson- Trb.
Corner Pocket/Until I Met You (Wright?) (Green arr. Ernie Wilkins) Brad Sheppick?-
guit. Rich Coleman- Tpt, Mike West- TS, Reuel Lubag- Pno.
St. Thomas (arr. Mark Taylor) Kurt Webster Dan Savala
Air Mail Special (arr. Paul Rowan))
Time After Time (arr. Don Schamber)
Fly Me To The Moon (arr. Sammy Nestico)
Stella By Starlight (arr. Bill Holman) Bruce Babad- AS
Watermelon Man (arr. Sy Zentner) Ken McCormick- trb, Mike West- TS, Brad Sheppick-
guit?, Mike West- TS, Kurt Webster- Bari, Garey Williams- dms.
In The Mood (Jerry Gray)
Herman's Bebop (Paul Rowan) Rick Coleman- TS, Ken McCormick- trb, Bruce Babad-
AS,
Bunch Of Blues (Les Hooper)

The 84-85 school year is full of recorded uncertainties. Arrangers are not credited and a few of these charts are not in the CWU library. Except for a long trip to Willamette University, and a day trip to Columbia Basin College, this Band I stayed home, didn't tour, and recorded less. It could be several recordings are missing from the archive.

Also, be aware Herman's Be Bop is Paul Rowan's spin (with the help of the Dizzy Gillespie band and more) on the theme from the '60s TV show "The Munsters," where Herman Munster was the Frankenstein head of an oddball family.

There are 2 versions of the Holman Stella By Starlight in the files JZ-0025 and JZ-0587.

Unclear exactly which classic In The Mood this is. It's probably the version in the collection books in the dance folder.

FLAC and m4a's Completed.

1025 Vocal Jazz Summit @ N.A.J.E 1985

As this doesn't really involve CWU performances, the FLAC will be retained, and the m4a's stored with the FLAC, but not part of the CWU m4a's intended for general circulation.

Straight No Chaser
Lush Life
Love For Sale
A Night In Tunisia- Bobby McFerrin
I Remember You
The Man I Love
A Foggy Day In London Town
Blues

Bobby McFerrin
Dianne Reeves
Sheila Jordan

Unclear how this became part of the CWU Jazz Archives. This does sound like Dave Barduhn as the M.C. I don't recall where the 1985 convention was. NAJE became IAJE in 1989 and died in 2009 after the Toronto convention.

If you don't believe Bobby McFerrin could do what he does live and unedited, you'd be wrong and need to hear A Night In Tunisia...

FLAC and m4a's Completed.

1986_02_07_Moawad_JB1
1030 Jazz Band I Orchestris 02/07/1986 Hertz Auditorium

Cherry Juice (Thad Jones)
Latino (Kim Richmond)
Wide Open Spaces (Bob Florence)
Brown Boy (arr. Chris Bruya)
Smile (arr. Dave Barduhn)
Of Space And Time (Hank Levy)
Party Hearty (Bob Florence)
Watermelon Man (arr. Nat Pierce)
It's Easier Said Than Done (Dennis Mackrel)
On Broadway (arr. John Higgins)
Sing, Sing, Sing (Bows) (arr. Dave Wolpe)

Saxes
Andy D'Angelo, Kirsten James, Dan Savala, Chris Speed, Mike West

Trumpets

Mike Fulton, Erin Smith, Greg Lyons, Wally Ridgewell, Mike Tuttle

Trombones Vic Anderson, Wayne Bliss, Jeremy Clark, Eric Trapp, Keith Winkle

Rhythm

Doug DeBryun -bs, Mickey Hull ,Trevor Johnson- Guit, Reuel Lubag - Pno, Andy Roth

Mark Wilson

* * * Sights and Sounds of Jazz 1986 * * *

✓ "CHERRY JUICE" Arrangement: Thad Jones

✓ "MUY CALIENTE"
Danced by: Kathy Spicer, Jodi Bennett, Johni Cowan, Tami Furst, Carie Jernquist, Lisa Pollock
Music: "Latino"
Arrangement: Kim Richmond
Choreographer: Cindy Alexander

✗ "WIDE OPEN SPACES" *trombone!* Arrangement: Bob Florence

↓ "HOT TIMES ON A 'TOO COOL' BEACH"
Danced by: Jodi Bennett, Tami Furst, Carie Jernquist, Kathy Spicer, Lisa Williams
Music: "Brown Boy"
Arrangement: Chris Bruya
Choreographer: Leslie Wright

✗ "SMILE" *Radi!* Arrangement: Dave Barduhn

✗ "TIME IN BLUE: A NEW DIMENSION"
Danced by: Johni Cowan, Carie Jernquist, Lisa Pollock, Kathy Spicer *Choreography*
Music: "Of Space And Time"
Arrangement: Hank Levy
Restaged by: Becky Geuin

✗ "PARTY HEARTY" *all in the name* Arrangement: Bob Florence

✗ "THE OUTCASTS"
Choreographed and danced by: Lyn Kiefer, Shelly Monfor, Lori McKean, Fee Rhinehart, Leslie Wright
Music: "To Watermelon Man"
Arrangement: Nat Pierce

"IT'S EASIER SAID THAN DONE" Arrangement: Dennis Mackley

✗ "BACKSTREET BROADWAY"
Danced by: Cindy Alexander, Jodi Bennett, Becky Geuin, Tami Furst
Music: "On Broadway"
Arrangement: John Higgins
Choreographer: Lyn Kiefer

* * * F I N A L E * * *

Entire Cast

Understudies: Janis Dahline, Lisa Pollock, Shana Wise, Kathy Thomas

FLAC and m4a's Completed.

1031 Jazz Nite 03/14/1986

This recording is a mess. Somebody had the wrong buttons pushed. That included the entire Vocal Jazz I set. The bass and piano is nearly inaudible, with the high frequencies pounding. As least the first vocal jazz tune, and maybe more, was not recorded at all. This is probably straight off the board, but with no rhythm in the mix.

On the master somebody fiddles with the microphones before Jazz Band I starts. Eventually the correct button gets pushed in the middle of *I'm Beginning To See The Light* and things sound fine after that.

Moawad mentions the jazz band played the Kent Meridian Opera House Festival, but unfortunately unlike past years, no recording is in the archive. If true, Hal Sherman must have sweetened the pot to get Moawad back, or John had a significant change of heart. The concert was an important recruiting opportunity.

1986_03_14_Moawad_JB1

1031b Jazz Nite 03/14/1986 Jazz Band I

I'm Beginning To See The Light (arr. Sammy Nestico) Andy D'Angelo- AS

Blues In Hoss' Flat (not the Frank Foster) Mike West- TS

Fascinating Rhythm (arr. Sammy Nestico) Mike West- TS

My One And Only Love (arr. Mark Taylor) Andy D'Angelo- AS

Wide Open Spaces (Bob Florence) Wayne Bliss- trb, Reuel Lubag- pno.

Party Hearty (*Tabernacle Boogie?*) (Bob Florence) Mike West- TS, Andy Roth- dms, Doug DeBruyn- bss

The engineers had the wrong button pushed for the opening section of *I'm Beginning To See The Light*.

Blues in Hoss' Flat is another confusing situation, as *Blues In Frankie's Flat* is the same tune. Some arrangements in the CWU files have both titles on the same chart. Some are transcriptions, some are officially published, dating to 1960. This version doesn't match any currently in the CWU files.

It is always fun to have full length concert recordings with the Moawad intros. A quick wit, he was good about mentioning all the soloists and arrangers, frequently in

entertaining and unusual ways. I honestly don't believe he thought much about what he was going to say. He seems in unusually good spirits here, and in a religious vein.

That was a very old tune commissioned by the Roman Catholic Church... I'm Beginning to See the Light.

Now we'd like to play a very beautiful ballad featuring Andy My One and Only Love.

Here's another tune, I think it was commissioned by the Catholics as well, Fascinating Rhythm.

He intros the final tune Party Hearty as Tabernacle Boogie.

BTW, Moawad was Catholic, and married in the Catholic Church.

FLAC and m4a's Completed.

1986_03_14_Moawad_VJ1

1031a Jazz Nite 03/14/1986 Vocal Jazz I

Well You Needn't (Monk arr. Dave Barduhn) Walt Hampton- dms, Loren Logerman?-
bss, Greg Starr- pno? others intro themselves on FLAC

Just Friends (arr. Norm Wallen) Christina Lehman (Bergevin)- voc.

Jeannine (arr. Phil Mattson) Donna Zick?, Eric Sumari- Voc.

14 singers

Unfortunately there is no audible bass on these versions.

FLAC and m4a's Completed.

1986_05_10_Moawad_JB1

1032b Jazz Nite 05/10/1986 w Doc Severinsen

01 Wide Open Spaces (Bob Florence) Wayne Bliss- Trb, Reuel Lubag- Pno.

02 Just One Of Those Things (Just- Things Bill Holman JZ-1316)

03 Stella By Starlight (arr. Tommy Newsom)

04 Sugar Cubes (Severinsen)

05 Memories (arr. Unknown)

06 Lightnin' (arr. Bill Holman)

07 Cowboy Rhythm (arr. Bob Florence)

08 Kansas City (arr. Unknown)

09 Round Midnight (trio only) (tape turns over mid-tune)

Sound issues continue, with the band barely audible. Rumors persist there is a high quality video of this concert shot by CWU. It may have better audio.

These are tracks 1 through 9.

1986_05_10_Moawad_JB1

1033 Jazz Nite 05/10/1986 w Doc Severinsen

Appended to 1032

09 Round Midnight (continues)

10 In The Mood (arr. Jeff Tyzik)

11 I Can't Get Started

12 We'll Get It (Mike Fulton joins Doc)

13 Twelve O' Clock Jump

14 The World Is Waiting For the Sunrise (arr. Bill Holman)

15 Party Hearty (Bob Florence)

These are tracks 10 through 15

Jake Bergevin from Lake Washington HS would be named an outstanding soloist before the band (without Doc) played Party Hearty. Jake goes all the way through graduate school at CWU and heads the highly successful program at Edmonds Woodway HS, not to mention his own pro career. He would marry Christina Lehman, who I believe he knew in high school at Lake Washington.

Also, this was not the first time Moawad had worked with Severinsen. Doc is from Arlington, OR. In the early 1960s Moawad hired Doc to work with his Stevenson High band. Doc's career was just getting underway. Moawad claimed got him for an entire week for a total of \$400!

It is really a shame this recording is not better. Doc plays great. I hope the sound was good for the audience. It isn't good here, but it is the best we have.

Also, most if not all these charts ended up part of the CWU library once Moawad got around to donating them. I doubt they've been played since, and some are quite good.

The archive may not be perfectly accurate. The band had charts, but apparently Severinsen elected to have just the trio play.

These Severinsen charts apparently existed in Moawad's personal stash. He used them later as needed, with the titles being assigned to the library in small clusters of file numbers. Most of these 14 charts are in the library, but not all.

Generally speaking through the years, charts were added to the library in the order received. The chronology of file numbers is a rough indication of when the charts arrived at Central. In building the massive computer database of all CWU music starting in 2011, there were numerous "empty numbers" where the chronology was broken. Charts were loaned out and never returned, or otherwise ended up missing. Un-cataloged charts found in various locations were inserted into these "lost numbers" within the database.

Numbers JZ-0001 to roughly JZ-0083 were empty numbers filled in via this process.

Originally all the Central jazz band charts were not stored in the music library, but in briefcase-sized fibre cases by instrument. This was typical stuff for professional touring bands.

While on tour in the the late 1960's the first trumpet case was stolen. It was never recovered. Thus, the first 30 years of Central jazz band charts were unplayable. At some point after that all the music in the remaining cases was thrown away or lost.

It is a tragedy. I can't imagine how upset Professor Panerio must have been, and the band heartbroken.

That's why the beginning of the database includes many newer arrangements.

FLAC and m4a's Completed.

1986_05_10_Moawad_VJ1

1032a Jazz Nite 05/10/1986 w Doc Severinsen Vocal Jazz I

This concert is a mess of technical difficulties. The recording is not good, which is unfortunate because the performance is very good. Levels are a disaster, particularly in terms of electric bass direct to the board.

1032 and 1033 are merged together in 15 tracks, as the jazz band set with Severinsen is on the two different tapes. Severinsen performed only with Jazz Band I. Lots of empty space was edited out of the full length concert.

According to Moawad on 1031, this concert was in Nicholson Pavilion! CWU shot video of this concert. Video of Moawad and jazz concerts is exceedingly rare. In fact, this is the only known video recovered thus far. It is not part of this archive.

For Me And My Gal (trans Norm Wallen) beginning lost Greg Starr- pno
Shiny Stockings (arr. Kelly Kunz) Kathy Alrich- Voc. Micky Hull- Voc

As Time Goes By (arr. Kelly Kunz) Jacque Beebe & Micky Hull
Well You Needn't (arr. Dave Barduhn) Eric Sumari- Voc.
Everybody's Boppin' (arr. John Ward)
Just Friends (arr. Norm Wallen) Christina Leyman- voc.
Jeannine (arr. Phil Mattson) Donna Zick and Eric Sumari Voc.
Four Brothers (arr. Kelly Kunz)

1034
Copy of masters 1032-1033
Not Digitized

1035
Copy of masters 1032-1033
Not Digitized

1986_05_16_Moawad_JB1
1036b Jazz Band I @ Wenatchee 05/16/1986

Party Hearty (Bob Florence)
Fascinating Rhythm (arr. Sammy Nestico)
Old Man River (arr. Ian McDougall)
I'm Beginning To See The Light (arr. Sammy Nestico)
Wide Open Spaces (Bob Florence) Wayne Bliss- Trb, Reuel Lubag- Pno.
Smile (arr. Dave Barduhn)
Bye Bye Blues (arr. Rob McConnell)
Get Out And Stay Out (Ian McDougall)

FLAC and m4a's Completed.

1986_05_16_Moawad_VJ1
1036a Jazz Choir I @ Wenatchee 05/16/1986

For Me And My Gal (arr. Norm Wallen)
You Are The Sunshine Of My Life (Gene Puerling trans)
Shiny Stockings (arr. Kelly Kunz)
As Time Goes By (arr. Kelly Kunz)

Jeannine (arr. Phil Mattson)
Everybody's Boppin' (arr. John Ward)
Just Friends (arr. Norm Wallen)
Four Brothers (arr. Kelly Kunz)

Kelly's chart on As Time Goes By is extremely challenging, as are all his charts here! Unfortunately the bass is barely audible for several 1986 recordings.

You Are The Sunshine Of My Life is almost certainly a Kelly Kunz version of the Singers Unlimited recording. It does not survive to the files to know for certain, but he gets credit here.

FLAC and m4a's Completed.

1986_12_00_Moawad_CB1
928b Jazz Nite Fall 1986

One By One (Wayne Shorter)
Provo (Freddie Hubbard)
Fly Blue Tall (Kevin England) / Red Clay (Freddie Hubbard)

Trevor Johnson- Guit, Reuel Lubag- Pno, Mike Fullmer- trpt, Greg Lyons-trpt. Andy Roth etc.

1986_12_00_Moawad_CB2
Trombone Ensemble
Humor, Anger, Repose and All Blues
I'm Beginning To See The Light
This Is All I Ask- Don Immel, trb
A Night In Tunisia- Vic Anderson- trb
Vic Anderson, Don Immel, Jeremy Clark, Keith Winkle, Chris Stover?- trombones

1986_12_00_Moawad_CB3
Combo with Sax
Channeling? (Ornette Coleman)
Kathy Ray? (Ornette Coleman)
Ground Check? (Ornette Coleman)
Dedication? (Wynton Marsalis)
Doug DeBruyn?, Andy Roth?- dms

1986_12_00_Moawad_CB4

Straight Ahead- (Dave Cazier's Male Vocal Quartet)

Ow

John Coltrane

Don't Make Me Sorry (Four Freshmen)

Cottontail

My Romance

Filthy McNasty (tape ends)

Todd Alquist, Eric Sumeri, Dave Cazier, Reuel Lubag- pno. Ron Warren?- bss.

This is another NAJE Combo Nite. As usual, the intros on the tape are largely unintelligible. Plenty of guesswork involved in these titles, performers and group names.

FLAC and m4a's Completed

1037 Jazz Nite 12/05/1986

This tape sounds like it was hand-held in the audience, maybe on the portable Nakamichi. There is plenty of audience chatter. The announcements, what few there are, are difficult to hear. No idea who is conducting Band II.

The engineer missed the beginning of the first two sets.

1986_12_05_Moawad_JB1

1037c Jazz Band I Jazz Nite 12/05/1986

R.F. Blues (Rudi Fox) Jeff Sizer- Pno, Don Immel, Vic Anderson- trbs.

No Harmful Slide Effects (Willie Maiden)

Sir Gawain And The Green Knight (Lyle Mays)

Is There Anything Still There (Ray Brown) Chris Steen?-TS

Sweet Georgia Brown (arr. Sammy Nestico)

R.F. Blues is the exact correct spelling.

FLAC and m4a's Completed.

1986_12_05_Moawad_JB2

1037a Jazz Band II Jazz Nite 12/05/1986

Don't Be That Way (arr. Matt Catingub) Beginning lost
Like Someone In Love (arr. Unknown) Wayne Bliss- trb
Manteca (arr. John Berry) Jake Bergevin- Tpt. Matt Schneider- AS
I'll Be Watching You (Voc) (arr. and Vocalist Unknown)

FLAC and m4a's Completed.

1986_12_05_Moawad_VJ1
1037b Jazz Choir I Jazz Nite 12/05/1986

Killer Joe (Beginning lost) (arr. Dave Cazier)
Anthropology (arr. Michele Weir)
All Blues (arr. Dave Cazier)
What Is This Thing Called Love? (arr. Dave Cazier)
A Foggy Day In London Town (arr. Eric Sumeri)

This is edited so closely there is no space between tunes or a single word about
tunes, arrangers or soloists.

FLAC and m4a's Completed.

928a NAJE Jazz Nite Winter 1987

1987_00_00_Moawad_CB1
Jazz Quintet-
Just Friends
Unknown (1)
Unknown (2)
Polkadots And Moonbeams

1987_00_00_Moawad_CB2
Reuel Lubag- Solo Piano and Voice
Please Won't You Be My Neighbor
Heart And Soul 1
Heart And Soul 2 (Oscar Peterson Style)
Heart And Soul 3 (Mozart Style)
Green Dolphin Street- w Mike West- T Sax

Smile
More Mr. Rogers?

1987_00_00_Moawad_CB3
Male Vocal Quartet (Kelly Kunz)
Too Late Now
If I Were A Bell
D.C. Farewell (arr. Jack and Kelly Kunz)
Love Makes The World Go 'Round
Groove Merchant

No other performance information is known. Intros on the tape are unintelligible. This sounds like NAJE (IAJE) Combo Night. CWU had the largest student chapter of NAJE in the country at this time.

FLAC and m4a's Completed

1987_00_00_Moawad_JB1
1042b Jazz Nite Fall 1987 Jazz Band I

Greazy Rider (Dave Metzger)
Sackbut City (Rayburn Wright)
The Diver (Matt Harris)
Be Bop Charlie (Bob Florence) Eric Sumeri- TS, Don Immel- trb.
More Nerks (Neal Finn) Mike West- TS, Don Immel- Trb. Jeff Sizer- pno

Moawad mentions the January Opera House gig, but again there is no recording. The engineers eliminated his intros after Epistropy until More Nerks.

Greazy Rider may be confused as Greazy Wrider and other spellings in various locations

FLAC and m4a's Completed.

1987_00_00_Moawad_VJ1
1042a Jazz Nite Fall 1987 Jazz Choir I

Time To Get Hip (arr. Dave Barduhn)
Epistrophy (arr. Dave Cazier)

I Remember Clifford (arr. Dave Cazier)
One By One (arr. Dave Cazier)

Reuel Lubag- pno, Wayne Bliss- bss. Aaron Hennings- dms.

The choir didn't have the written intro to I Remember Clifford learned at this point. You will hear it in the later recordings.

FLAC and m4a's Completed.

1987_03_13_Moawad_JB1
1043b- Jazz Nite 03/13/1987 Jazz Band I

Hello Young Lovers (arr. Raoul Romero)
Jive At Five (Rob McConnell)
Bone-A-Fyed (John Ward)
Blues For Stephanie (John Clayton) Ending lost, victim of 45 minute cassette
Misty (arr. Don Wolf) Eric Sumeri- TS
Mira, Mira (Matt Harris) Trevor Johnson- guit, Andy Roth- dms.

FLAC and m4a's Completed.

1987_03_13_Moawad_JB2
1043a Jazz Nite 03/13/1987 Jazz Band II (Director unknown)

Summertime (arr. Bob Eberhart)
Slo-Funk (Bob Mintzer)
The Second Time Around (arr. Billy Byers)
Samba These Days (Jeff Sizer)

Summertime was arranged by Bill Potts, which is now published. This is the Bob Eberhart transcription from the old days. It's possible this recording is not the transcription, but the published original, which didn't survive to the CWU files.

FLAC and m4a's Completed.

1987_05_10_Moawad_JB1

1039 Jazz Nite 05/10/1987 Band I w Ernestine Anderson

Jive At Five (arr. Rob McConnell) Don Immel & Vic Anderson- tbs, Trevor Johnson- guit.

Channel One Suite (Bill Reddie) Andy Roth- dms, Eric Sumeri-TS

All I Need Is You (arr. Unknown)

I Didn't Know What Time It Was (arr. Unknown)

Spring Is Here (arr. Unknown)

Sunny (arr. Bill Ramsay)

Street Of Dreams (arr. Unknown)

Take The "A" Train (arr. Unknown)

Never Make Your Move Too Soon (arr. Unknown)

The score for Sunny is JZ-1145, the parts are JZ-1999.

FLAC and m4a's Completed.

1987_05_10_Moawad_JB2

1038b CWU Stage Band II 05/10/1987

Mexicali Nose (Harry Betts)

Ruben's Blues (Gene Roland)

Stardust (Ted Heath trans. John Ward)

Unknown (2) trombone section alone

Winchester Cathedral (Billy May- transcription) vocalist unknown

Malaga (Bill Holman)

I'll Be Watching You (arr. and vocalist unknown)

Music only on this one, not a single word of intro on this recording. Conductor unknown, but I sense it may be Jake Bergevin.

Winchester Cathedral is in the files. The chart nagged at me for months. I knew this chart from somewhere... It finally hit me. This is a transcription of the Billy May arrangement recorded by Nancy Wilson on her 1967 "Just For Now" LP. The vocalist is probably Christina Leyman-Bergevin.

FLAC and m4a's Completed.

1987_05_10_Moawad_VJ1

1038a Jazz Choir I 05/10/1987

Just In Time (arr. Dave Cazier)
Shiny Stockings (arr. Norm Wallen) Jake Bergevin- Tpt.
Angel Eyes (arr. Dave Cazier)
What Is This Thing Called Love (arr. Dave Cazier)
Ya Gotta Try (arr. Dave Cazier)
My Foolish Heart/You'd Better Go Now (arr. Dave Cazier)
All Blues (arr. Dave Cazier)
A Foggy Day In London Town (arr. Eric Sumeri)

Music only, not a single word of intro on this recording.

FLAC and m4a's Completed.

1987_06_03_Moawad_JB1
1040 Jazz Band I Studio 06/03/1987

Tape Side B (There is no Double Fault Blues like the box indicates...)

No Harmful Slide Effects (Take 1) (Willie Maiden)
Neverbird (Take 1) (Ray Brown)
Take The "A" Train (arr. Rob McConnell)
Blues For Stephanie (John Clayton)
Bone-A-Fyed (John Ward)
Time After Time (arr. Don Wolf) Voc.
Misty (arr. Don Wolf) Eric Sumeri- TS
Hello Young Lovers (arr. Raul Romero)

Tape Side A (probably a second different uncredited session)
Neverbird (Take 2) (Ray Brown) (Moawad identifies it as take 1)
No Harmful Slide Effects (Take 2) (Willie Maiden)
FLAC and m4a's Completed.

1987_06_03_Moawad_VJ1
1041 Jazz Choir I Studio 06/03/1987

Billy's Bounce (arr. Dave Cazier)
Anthraxyology (arr. Michele Weir)

Killer Jeff (arr. Dave Cazier)
Scrapple From The Apple (arr. Dave Cazier)

I confuse the titles on the various bebop heads from the mid 1940's quite frequently.

Anthrapology was written on the tape box instead of Anthropology, though not in Moawad's hand. The lyric mentions Yardbird Suite, and I may have been in error elsewhere in the archive in confusing it with Anthropology. In my defense, the Anthropology chart does quote Yardbird Suite at the end, which adds to my confusion.

Killer Jeff is really the Benny Golson tune Killer Joe. I assume Jeff is the soloist in this case. The only other recording we have of this group is from December 1986. Anthro and Killer are holdovers to this session.

Scrapple From The Apple exists in the files only as charts by Dave Cazier, or by Dave Cross. The Caz chart is heard on 1055b VJ-0196. The version here on 1041 is two years earlier. It doesn't sound like the work of either Caz or Cross, more like Kelly Kunz... However, I'll credit Caz with Scrapple. His intro was replaced, but the rest of the chart seems to be the same.

There are no taped intros at all for Vocal Jazz I the entire school year, which makes for some guesswork.

FLAC and m4a's Completed.

1988_03_11_Moawad_JB1
1048b Jazz Nite 03/11/1988 Jazz Band I

Big Ed's Monday Nite Blues (Tom Kubis) Jake Bergevin- Tpt.
Blues For Dee (James Linahon) Keith Winkle- Trb.
Bebopper's Blues (James Linahon) Eric Sumari- TS, John Castleman- Tpt.
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Matt Schneider- AS, Jeff Sizer- Pno.
The Diver (Matt Harris)
On Gard! (Metzger) Eric Sumeri- TS, Don Immel- Trb.

FLAC and m4a's Completed.

1988_03_11_Moawad_JB2
1047b Jazz Nite 03/11/1988 Band II Jeff Sizer- dir?

A Tribute To Art Fern (Rob McConnell) Rick Mcfeermin?- Trb, Bob Bradley- TS
Billy Boy (encore tune) (arr. Butch Nordal) John Pavoy?- Tpt.
At Last (arr. Unknown) Vic Anderson- trb.
The Rhythm Machine (Tom Kubis) Bob Bradley- TS, Josh A- AS, Scott McKinley- SS

This tape was extremely noisy, among the worst in the archive for a home-concert Jazz Nite, with a heavy 60hz ground hum and some kind of additional white noise. It sounds like a short in the mic cables to me. In a rare move and after some experimentation I had Audacity remove 24db of noise. It makes for a much more listenable recording, though maybe at the expense of the bass line. (But the bass was largely buried in the hum anyway.) The FLAC file was retained in the original noisy condition.

FLAC and m4a's Completed.

1988_03_11_Moawad_JB3
1047a Jazz Nite 03/11/1988 Band III
Jazz Lab Band (Band III) Peter Insuveese?- dir

Ol' Man River (arr. Ian McDougall) Brent Johnson- TS
Misty (arr. Mark Taylor) Keri Giorgie- trb.
Polka Dots and Moonbeams (arr. Dave Barduhn) Debby Conlin?- AS
As Time Goes By (arr. Dave Barduhn) Brent Johnson- TS, Debby Conlin?- AS, Jon Wikan- dms.

A rather rare recording of Band 3. Usually these masters were left with the conductors.

FLAC and m4a's Completed.

1988_03_11_Moawad_VJ1
1048a Jazz Nite 03/11/1988 Vocal Jazz I

Flight Of The Foo Bird (arr. Dave Cazier)
Invitation (arr. Eric Sumari) Jake Bergevin- Voc
My Baby Upsets Me (arr. Eric Sumari) Rick Clark- Voc.
Never Let Me Go (arr. Dave Cazier) Kathy Aldridge- Voc.
Some Of These Days (arr. Dave Cazier) Jeannie Bidnar- Voc.

Reuel Lubag- Pno, Wayne Bliss- Bs, Aaron Hennings- Dms

FLAC and m4a's Completed.

1988_04_22_Moawad_JB1

1049 CWU Jazz Concert @ North Kitsap HS Poulsbo 04/22/1988

1049b CWU Jazz Band I @ North Kitsap 04/22/1988

Skippin' (J Peterson) John Castleman- Tpt, Jeff Sizer- Pno, Darrell Hull- Guit, Matt Schneider- AS, Keith Winkle- Trb, Eric Sumari- TS

Stardust (Ted Heath trans. John Ward) John Castleman and Greg Lyons- Tpts

Bebopper's Blues (James Linahon)

The Diver (Matt Harris)

Busy day for these groups with this morning concert at North Kitsap HS, an afternoon concert at Olympic HS, and an evening concert at South Kitsap HS. Unfortunately, if those other two concerts were recorded they did not survive to the archives.

FLAC and m4a's Completed.

1988_04_22_Moawad_VJ1

1049a CWU Jazz Choir I @ North Kitsap 04/22/1988

(Flight of the Foo Bird- Lost!)

Invitation (arr. Eric Sumari) Reuel Lubag- Pno, Jake Bergevin- Voc.

Spring Is Here (arr. Eric Sumari) (Don Immel- Trombone)

Some Of These Days (arr. Dave Cazier) Jeannie Bidnar- Voc.

My Baby Upsets Me (arr. Eric Sumari) Rick Clark- Voc.

FLAC and m4a's Completed.

1988_05_00_Moawad_VJ1

1052b Jazz Choir Trio Reflections 5/1988 (Exact Date Unknown)

Reuel Lubag- pno, Aaron Hennings- dms, Wayne Bliss- bs

- 01 St Thomas (Trio)
- 02 Someday My Prince Will Come (Trio)
- 03 Softly As In A Morning Sunrise (Trio)
- 04 Sweet Georgia Brown (Trio)

FLAC and m4a's Completed.

1988_05_00_Moawad_VJ1
1052c Jazz Choir I Session 5/1988 (Exact Date Unknown)

- 05 I Remember Clifford (arr. Dave Cazier)
- 06 Epistrophe (arr. Dave Cazier)
- 07 Good Morning Heartache (arr. Norm Wallen)

FLAC and m4a's Completed.

1988_05_00_Moawad_VJ1
1053b Jazz Choir I Session 5/1988 Exact Date Unknown

- 08 One By One (arr. Dave Cazier)
- 09 My Baby Upsets Me (arr. Eric Sumari)

Like 1052 this tape is another mystery. Again there is no talking on the tape at all. The entire tape is a bit hot and on the verge of clipping, especially the studio session. It has been edited down for this, but where is the master? There are 8 tracks in the Moses Lake set. After that come two studio tracks.

All the Vocal Jazz 1 sessions on unspecified dates in May 1988 were combined in order tracks 1-9 under the date 1988_05_00

The soloist and certainly the arranger information from concerts including 1052 is likely accurate.

The jazz groups did a Yakima Tribute in the Yakima Capitol Theater and a Columbia Basin Tribute in Moses Lake for a while, usually alternating years.

FLAC and m4a's Completed.

1988_05_13_Moawad_JB2

1050 Jazz Nite 05/13/1988 Jazz Invitational

1050c Jazz Nite 05/13/1988 Jazz Band II- Jeff Sizer, dir.

The Rhythm Machine (Tom Kubis)
Dirty Old Man (Paul Jennings)
The Queen Bee (Sammy Nestico)
Is There Anything Still There? (Brown)
A Tribute To Art Fern (Rob McConnell)
Brown Boy (arr. Chris Bruya)
Zip City (Phil Kelly)

FLAC and m4a's Completed.

1050b Jazz Nite 05/13/1988 Jazz Band III
1988_05_13_Moawad_JB3

Front Burner (Sammy Nestico)
Satin 'N Glass (Sammy Nestico)
Time After Time (arr. Don Schamber)
Bye Bye Blues (arr. John LaBarbera)

This recording also has a loud hum and noise like 1047, though not quite as bad. I had Audacity remove noise only from Make Someone Happy in 1050a. The FLAC is original, with no noise removed.

FLAC and m4a's Completed.

1988_05_13_Moawad_VJ2
1050a Jazz Nite 05/13/1988 Jazz Choir II

Oop Bop Shabam (arr. Dave Cazier)
Cute (arr. Dick Averre)
More Than You Know (arr. Dave Cazier)
Oo Ya Koo (arr. Dave Cazier)
Sunday (arr. Dave Barduhn)
Make Someone Happy (arr. Dave Cazier)
Artistry In Rhythm (arr. Barduhn/Burgess)

Born On A Friday (arr. Dave Cazier)

FLAC and m4a's Completed.

1988_05_14_Moawad_JB1

1051 Jazz Nite 05/14/1988 Jazz Band I

Skippin' (J Peterson)

Take The "A" Train (arr. Sammy Nestico) John Castleman- Tpt, Jeff Sizer- Pno.

Stardust- (Ted Heath trans. John Ward) Trpt. soloists are off mic.. : (

Big Ed's Monday Night Blues (Tom Kubis) Jake Bergevin- Tpt.

Sackbut City (Wright)

For Better Or For Worster (Willie Maiden) Doug DeBruyn- bs

New Orleans Jazz Portrait (Vax/Secor)

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

Carnival Night In Vera Cruz (Caffey)

"Bonus Tracks" 04/22/1988 here are from Poulsbo 1049

not digitized again.

There is virtually no talking on this tape at all. It is a good bet soloists are similar to 1049 etc.

FLAC and m4a's Completed.

1988_05_14_Moawad_VJ1

1052a Jazz Nite 05/14/1988 Jazz Choir I (This is edited. Where's the master?)

Sweet Georgia Brown (Trio)

Flight Of The Foo Bird (arr. Dave Cazier)

Invitation (arr. Eric Sumari)

Au Privave (arr. Dave Cazier)

Early Autumn (arr. Eric Sumeri)

Time To Get Hip (arr. Dave Barduhn)

Spring Is Here (arr. Eric Sumeri) Don Immel- Trb

I Remember Clifford

Night And Day (arr. Monte Whitbeck) Reuel Lubag- Pno.

Never Let Me Go (arr. Dave Cazier)

My Baby Upsets Me (arr. Eric Sumari)

Some Of These Days (arr. Dave Cazier)

Spring Is Here is perhaps unique in the archive. Essentially the vocal solo part was given to trombone. Dave Aaberg did a similar thing on A Child Is Born, but that was originally a big band trumpet feature. Don Immel went on for his Masters at Rice and studies with some amazing players. He is currently Professor of Trombone at the University of WA, and principal trombonist in several orchestras.

This is the only appearance of the Cazier Au Privave in the archive.

With 12 charts, this must be two different concerts edited to a single tape. Impressive that the choir would have 12 charts ready to perform.

FLAC and m4a's Completed.

1053a Vocal Jazz I @ Moses Lake 05/20/1988

Good Morning Heartache (arr. Norm Wallen) Christina Lehman- Voc.

Invitation (arr. Eric Sumari)

Some Other Time (arr. Dave Cazier)

Night And Day (arr. Monte Whitbeck) Reuel Lubag- Pno.

I Remember Clifford (arr. Dave Cazier)

My Baby Upsets Me (arr. Eric Sumari)

Never Let Me Go (arr. Dave Cazier)

Some Of These Days (arr. Dave Cazier)

FLAC and m4a's Completed.

1988_12_02_Moawad_JB1

1054b Jazz Nite Fall 1988 Jazz Band I 12/02/1988

Matt's Mood (Matt Catingub) Bob Bradley- TS

Green Dolphin Street (arr. Dave Wolpe) Matt Schneider- AS

Spring Can Really Hang You Up The Most - Matt Schneider- AS

If You Pleeze Mr. Deez (Neal Finn) Chris Stover- Tbn, Scott Reil?- AS

Smack Dab In The Middle (arr. Thad Jones?) Rick Clark- Voc

Changes (Deering) Rick Clark- Voc

Blues 1, Band 0 (Mike Tomaro) Victor Purinis?- Guit

Time Bomb (Mark Taylor)

From time to time Moawad would feature vocalists with the band, but not often. I believe Rick Clark was only the fifth singer since 1970, and the only singer with two cuts back to back. These arrangements were performed by Joe Williams with the CWU bands in 1984 (1009-1010) and somehow found their way into Moawad's personal stash of charts.

Chris Bruya and I were fortunate to find these charts and others buried deeply in John's barn months after his passing.

Joe Williams never stated the name of this tune on any CWU recording. I called it "There May Be Some Changes" or something close to that elsewhere in the archive.

FLAC and m4a's Completed.

1045

This cassette was recorded inconsistently by Jazz Nite standards. There was huge disparity in the recording levels right versus left. Levels were generally low overall. I took the unusual step of "normalizing" some of these m4a's. The FLAC was left with original levels.

For Jazz I groups this concert see 1054

Originally the Vocal Jazz I version on this tape was converted to m4a's. Later I determined 1054 was the master, and the 1045 m4a's were deleted. The 1045 FLAC version of this set was retained as a backup. I'm betting on 1054 because the cassette insert is written in Moawad's hand.

1988_12_02_Moawad_JB2

1045b Jazz Nite Fall 1988 Jazz Band II

The Opener (Ray Brown)

Dynaband (Rick Coiner) Deborah Pony?- AS, Keri Giorgi and Monte Whitbeck- trbs,
Andy Kelly- AS Frank Seeberger- guit., Eric Sumeri- TS

In The Blue Of Evening (arr. Bill Cowling)

Ain't Misbehavin' (arr. Dave Wolpe) Eric Sumeri- TS

Probe (Kim Richmond)

FLAC and m4a's Completed.

1988_12_02_Moawad_VJ1

1054a Jazz Nite Fall 1988 Jazz Choir I (See 1045c)

The date was established as 12/02/1988

All Blues (trio) Reuel Lubag- pno, Wayne Bliss- bs, Aaron Hennings- dms

Easy Street (arr. Norm Wallen)

Fly Me To The Moon (arr. Norm Wallen) Brent Jackson- Voc.

Doxy (arr. Dave Cazier) Christina Lehman- voc.

Don't Go To Strangers / Don't Misunderstand (arr/voc. Dave Cazier)

The Second Time Around (arr. Monte Whitbeck) Keri Giorgie- voc

Yardbird Suite (arr. Dave Cazier) Jake Bergevin- voc.

FLAC and m4a's Completed.

1988_12_02_Moawad_VJ2

1045a Jazz Nite Fall 1988 Jazz Choir II

Jazz Choir II (Claire Vangelisti- dir.) probably 12/02/1988

Groovin' High / Whispering (arr. Dave Barduhn) Rick Morrison etc.

Bennie's From Heaven (arr. Roger Treece)

Why Did I Choose You? (arr. Dave Barduhn)

Night And Day (arr. Kirk Marcy)

My Time Is The Right Time (Thad Jones arr. Dave Barduhn) Nadine ?- Voc

FLAC and m4a's Completed.

1989_03_00_Moawad_CB1

929 NAJE Combo Nite Winter 1989

Shaft? (Combo)

Unknown (1)

Shout

Mary, Mary?

Got To Get You Into My Life

Signed Sealed Delivered I'm Yours (Stevie Wonder)

Eric Sumeri- sax and arr. Frank Seeberger- guit. Mark Yyend- dms, Greg Lyons, Don
Immel- trb.

1989_03_00_Moawad_CB2

Combo

Doodlin' (Horace Silver)
Fly Me To The Moon
All The Things You Are
All Of Me

1989_03_00_Moawad_CB3
Eric and Pete (Eric Sumeri- TS and Pete?- dms)
Oleo
Bye Bye Blackbird
Vocals With House 1
St. Thomas

FLAC and m4a's Completed

1989_03_03_Moawad_JB1
1056 Jazz Nite 03/03/1989 Band I

01 Tole Rode (Tom Kubis) Don Immel- Trb.
02 Big D's Overnight Special (Tom Kubis) Bob Bradley- TS, Gina Tabasi?- Pno
03 The Very Thought Of You (Dave Barduhn) John Castleman- Flg.
04 I Got Rhythm (Rob McConnell) Matt Schneider- AS, Greg Lyons- Tpt, Don Immel-
Trb.
05 When You're Smiling (arr. Bill Holman) Rick Clark- Voc.
06 2002-Zarathustrevisited (arr. Dale Devoe)
07 Sing, Sing, Sing (arr. Dave Wolpe) Aaron Hennings- Dms

Moawad mentions the concert at the UW 3/18/89. Concerts there have been CWU landmarks in the past, but no recording survived to the archive this time. He also spells the titles of a few tunes for the benefit of his History of Jazz students who would write papers as part of the class.

Sing, Sing, Sing appears in the archive several times. This particular version is attributed to the Benny Goodman band, probably resurrected from one of the dance book compilations. It could be the Wolpe version too, I'll have to check. The 45-minute tape runs out as the reprise gets underway.

FLAC and m4a's Completed.

1059a Jazz Band I 03/03/1989

- 08 A Minor Case Of The Blues (Matt Catingub) Jake Bergevin & John Castleman- Tpts.
- 09 Big Band Milestones (arr. Sammy Nestico) (String of Pearls, L'il' Darlin', Opus One)
- 10 Matt's Mood (Matt Catingub) Bob Bradley- TS, John Castleman- Tpt
- 11 Have I Stayed Too Long At The Fair? (arr. Dave Barduhn) Julie McKelsky
- 12 Swordfish (Matt Harris) Bob Bradley- TS
- 13 2002-Zarathustrevisited (arr. Dale Devoe)
- 14 Sing, Sing, Sing (arr. Dave Wolpe) Aaron Hennings- Dms

See details on 1056.

The CWU Concert Band Festival was the first weekend in March. Jazz Band I always played a short set for the high school students on both Friday and Saturday if possible, sometimes with a full blown Jazz Nite Friday evening.

Some years a recording survives, some years not.

FLAC and m4a's Completed.

1989_03_03_Moawad_JB2

1057b Jazz Nite 03/03/1989 Jazz Band II

Peter Coutsouridis, dir

Portrait Of A Lady (arr. Iwasana?) Mike Dennison- Trb Frank Seeberger- Guit, Debbie Toney?- AS, Keri Georgi?- Trb, Bruce Nicholson- TS, William Soren?- Tpt

Picture IV (Gordon Goodwin)

Kids Are Pretty People (arr. Alf Clausen) Chris Littlefield- Tpt, Rich Nicholson- TS

Left Bank Express (Jackson) Jon Wikan- Dms

FLAC and m4a's Completed.

1055 Jazz Nite 03/03/1989 Band III

1989_03_03_Moawad_JB3

1055a Jazz Nite 03/03/1989 Jazz Band III- John Maxson- cond.

C'est La Gasse (It's A Gas) (Prince)

I Cover The Waterfront (arr. John Maxon)

Musically Yours (Wiggins)

Easy, Mark! (Wiggins)
Tenderly (arr. John Maxon)
Another Excuse To Play The Blues (Harris)

Soloists are announced by Maxon on the FLAC, but I didn't guess.

I was teaching at Davis High in Yakima at the time. John Maxon was significantly older than typical college students, at least in his late 60's if not older. I guess he returned to school because he had nothing else to do, and had a huge interest in composition. Very nice man, and eternally enthusiastic, he gave me several of his compositions to try with my concert band. We did perform one of his fanfares.

I've no idea what happened to him in his years after Central.

FLAC and m4a's Completed.

1989_03_03_Moawad_VJ1
1057a Jazz Nite 03/03/1989 Jazz Choir I

Sweet Georgia Brown (Trio)
Autumn Leaves (arr. Monte Whitbeck) Brent Johnson- Voc.
All The Things You Are (arr. Chris Stover)
Don't Go To Strangers/Don't Misunderstand (arr. Dave Cazier) Claire Vangelisti- Voc.
All Of Me (King Pleasure arr. Chris Stover) Monte Whitbeck- Voc.
Guess I'll Hang My Tears Out To Dry (arr. Dave Cazier) Posey Abbot?- Voc.
Airegin (arr. Dave Cazier) Christina Lehman & Dave Cazier- Voc

Gina Tabasi?- Pno, Jeremy ?, Todd Peterson- bs.

FLAC and m4a's Completed.

1989_03_03_Moawad_VJ2
1055b Jazz Nite 03/03/1989 Jazz Choir II- Claire Vangelisti- cond.

Scrapple From The Apple (arr. Dave Cazier)
Just In Time (arr. Dave Cazier)
Stormy Weather (arr. Dave Cazier)
New York Afternoon (arr. Dave Cazier)
Talk To Me Baby (Tell Me Lies) (arr. Dave Cazier) Vickie Alverado- Voc. Jon Wikan- dms

Soloists are announced by Vangelisti on the FLAC, but usually I didn't guess.

FLAC and m4a's Completed.

1989_03_04_Moawad_JB1

1059b Jazz Band I 03/04/1989

A Minor Case Of The Blues (Matt Catingub) Jake Bergevin & John Castleman- Tpts.

Ruben's Blues (Gene Roland)

Matt's Mood (Matt Catingub) Bob Bradley- TS, John Castleman- Tpt

Big Band Milestones (arr. Sammy Nestico) (String of Pearls, L'il' Darlin', Opus One)

Have I Stayed Too Long At The Fair? (arr. Dave Barduhn) Julie McKelsky

2002-Zarathustrevisited (arr. Dale Devoe)

Sing, Sing, Sing (arr. Dave Wolpe) Aaron Hennings- Dms

All Moawad's talking has been edited out of this one. As it is the next day, it is reasonable to assume all the soloists are the same, which I've copied from 1059a.

FLAC and m4a's Completed.

1989_05_00_Moawad_JB1

1064 Studio 05/1989 Band I Reading the Book

Groovey (Jack Peterson)

My Favorite Things (arr. Don Rader)

Stompin' At The Savoy (arr. Bill Holman)

A Minor Case Of The Blues (Matt Catingub)

Ruben's Blues (Gene Roland)

Before You Left (Tom Kubis)

Big Band Milestones (arr. Sammy Nestico)

Dirty Dick (Bill Prince)

Grand Slam (Don Schamber)

Time Bomb (Mark Taylor)

Matt's Mood (Matt Catingub)

Potato Blues (Matt Harris)

Blues 1, Band 0 (Mike Tomaro)

Stacked Deck (Dave Slonaker)

Murphy's Law (Don Schamber)

Big D's Overnight Special (Tom Kubis)
Tole Rode (Tom Kubis)
18 Unknown (1)
Cookie (Excerpt) (Paul Kondziela)

With 19 charts this is quite a session. Probably taped in the band room under semi-controlled conditions compared to live, these may be the best recordings of the year. Studio cuts often lack the energy of live performance, but these are nice.

You can guess at the soloists based on prior tracks from this school year. One thing is clear about this 1989 band and this session. Soft, sensitive ballads weren't their thing!

The tape insert lists only 18 tunes. It is the 18th title that's missing to make 19 screamin' tracks.

FLAC and m4a's Completed.

1989_05_00_Moawad_VJ1
1065a Jazz Choir I Studio 05/1989

Airegin (arr. Dave Cazier) Chris Stover- Voc
All Of Me (King Pleasure arr. Chris Stover) Monte Whitbeck- Voc
All The Things You Are (arr. Chris Stover) (Source- Rob McConnell)
Autumn Leaves (arr. Monte Whitbeck) Gina Zukoski- pno, Brent Johnson- Voc
Beautiful Friendship (arr. Dave Barduhn)
Doxy (arr. Dave Cazier) Christina Lehman- voc.
Easy Street (arr. Norm Wallen)
Fly Me To The Moon (arr. Norm Wallen)
The Second Time Around (arr. Monte Whitbeck)
Guess I'll Hang My Tears Out To Dry (arr. Dave Cazier) Posey Abbot?- Voc.
Satin Doll (arr. Dave Cazier)
Never Make Your Move Too Soon (arr. Dave Cazier) Jeanie Bednar- Voc

1065a and 1065b have been combined for sorting purposes.

FLAC and m4a's Completed.

1989_05_00_Moawad_VJ1
1065b Jazz Choir I More Charts 05/1989

Easy Street (arr. Norm Wallen)
Fly Me To The Moon (arr. Norm Wallen)
The Second Time Around (arr. Monte Whitbeck) Keri Giorgie- voc
Satin Doll (arr. Dave Cazier)
Guess I'll Hang My Tears Out To Dry (arr. Dave Cazier) Posey Abbot?- Voc.
Never Make Your Move Too Soon (arr. Dave Cazier) Jeanie Bednar- Voc
Don't Go To Strangers/Don't Misunderstand (arr. Dave Cazier)
Yardbird Suite (arr. Dave Cazier)

Probable duplicates elsewhere but this may be better audio.
1065a and 1065b have been combined for sorting purposes.

FLAC and m4a's Completed.

1060 Jazz Invitational 1989
See PDF 1060 for concert 04/14/1989

1989_05_13_Moawad_JB1
1060 Jazz Nite 05/13/1989 Band I Jazz Invitational

Time Bomb (Mark Taylor) John Castleman- Tpt, Aaron Hennings- Dms
Potato Blues (Matt Harris) Aaron Smith- Tpt.
A Minor Case Of The Blues (Matt Catingub)
Blues 1, Band 0 (Mike Tomaro)
Matt's Mood (Matt Catingub) Bob Bradley- TS, John Castleman- Tpt

Among the many high school award winners announced before the final tune is Jim Sisko, who's CWU career would extend through a Master's Degree. That master's thesis would be the template for Jazz in the Valley. At this writing in 2014, JIV celebrates year 17, and Jim Sisko is the new jazz band director at Bellevue CC and continues to be among the first call jazz soloists in Seattle.

Master was dangerous hot and distorted! Meters frequently pegged.

FLAC and m4a's Completed.

1061 Jazz Invitational 1989

See PDF Program 1061 for personnel 05/19/1989
1989_05_13_Moawad_VJ1
1061 Jazz Nite 05/13/1989 Jazz Choir I

All Of Me (King Pleasure arr. Chris Stover) Monte Whitbeck- Voc
All The Things You Are (arr. Chris Stover) (Source- Rob McConnell)
The Second Time Around (arr. Monte Whitbeck)
Yardbird Suite (arr. Dave Cazier) Greg Johnson and Jake Bergevin- Voc.
Autumn Leaves (arr. Monte Whitbeck)
Guess I'll Hang My Tears Out To Dry (arr. Dave Cazier) Posey Abbott?- Voc.
Never Make Your Move Too Soon (arr. Dave Cazier)

Gina Zukoski- Pno, Todd Peterson- bs, Jeremy?- Dms

Master was dangerous hot and distorted! Meters frequently pegged.

FLAC and m4a's Completed.

1062 Jazz Nite 05/20/1989

See 1063 for master. Probably delete all this 1062 audio except All of Me, but check the band tracks for completeness.

This 1062 Jazz band I set is missing at least the last two tunes, maybe three. 1063 has one more tune than 1062 for the band.

Interesting, if the insert label is any indication, the 1062 Master apparently taped over the Kentridge High Jazz Choir performance from the Jazz Invitational the weekend before. Lots of tapes being shuffled here, and very confusing. If you are an engineer taping at least 4 different groups on at least 3 different tapes over a span of nearly 4 hours in the dark, it isn't surprising when something gets taped over in error.

The 1062 FLAC of the Jazz Band I set has been retained. You may think it is better-mixed even though it is not the master.

FLAC retained, no m4a's yet

1063 Jazz Nite 05/20/1989
1989_05_20_Moawad_JB1
1063a Jazz Nite 05/20/1989 Band I

Tole Rode (Tom Kubis) Don Immel- Trb, Darrell Wahl?- Guit
Stompin' At The Savoy (arr. Bill Holman) Gina Zukoski- Pno
Before You Left (Tom Kubis) Bob Bradley- TS
My Favorite Things (arr. Don Rader) Bob Bradley- TS, Chris Stover- Trb.
Potato Blues (Matt Harris) Aaron Smith- Tpt.
Groovey (Jack Peterson) Bob Bradley- TS
Payback (Mike Tomaro) Christina Lehman- TS, John Castleman- Tpt.
(end of concert lost)

Tom Kubis loves to play with titles. Before You Left is his version (contrafact) of the ancient jazz standard Just Friends. Tole Rode is often incorrectly spelled in programs as Toll Road. "Taking a ride" is of course jazz slang for playing an ad lib solo. Bill Tole played trombone with the Airmen of Note, Tommy Dorsey, plus many others. He led the Jimmy Dorsey and Glenn Miller ghosts bands and much more, including playing for Kubis.

Here's the short version... 1 missing cut on the master 1063 was added from the copy 1062. Here's the long version...

Many technical issues here with sound. The PA mic was not fed to the recording mix, nor were all the solo microphones. Moawad's intros are barely audible, the drums and bass straight off the board are booming

1063 Jazz Band I is missing at least one last tune, maybe two. So, 1063 includes All Of Me, the first Jazz Choir tune on 1062. It is the only track from 1062 on 1063.

The Jazz Band I set on 1063 should replace 1062 entirely, and at least the last one tune, maybe two are lost on some other master in the archive with no copies available either.

It is likely the tape on the Jazz Band I set simply ran out. The engineer didn't notice, and the end of the set was left unrecorded.

It appears there is a missing master tape including the beginning of the Jazz Choir I set. That missing tape is probably Jazz Band II or Jazz Choir II. That original master is not in the archive, probably with one of those graduate student directors. There are no copies in the archive either.

A significant number of Group II and III recordings are not part of the archive. Rightly, Moawad appeared more concerned with leaving those tapes in the hands of the graduate student conductors.

Also, according to the liner notes on the My Kind of Broadway LP by Woody Herman, the chart My Favorite Things was arranged by Raoul Romero. It was quite stunning to learn the chart was actually arranged by Don Rader. The chart is in the Central files.

FLAC and m4a's Completed.

1989_05_20_Moawad_VJ1

1063b Jazz Nite 05/20/1989 Choir I

All Of Me (King Pleasure arr. Chris Stover) Monte Whitbeck- Voc from 1062

Fly Me To The Moon (arr. Norm Wallen) Brent Johnson- Voc

Airegin (arr. Dave Cazier) Chris Stover- Voc

Satin Doll (arr. Dave Cazier) Gina Zukoski- Pno

Yardbird Suite (arr. Dave Cazier) Christina Lehman- Voc. Jake Bergevin- Voc, Gina Zukoski- pno.

Guess I'll Hang My Tears Out To Dry (arr. Dave Cazier) Posey Abott- Voc

Autumn Leaves (arr. Monte Whitbeck) Gina Zukoski- pno, Brent Johnson- Voc

Never Make Your Move Too Soon (arr. Dave Cazier) Jeanie Bednar- Voc

If this isn't the master it is much closer to it. The great mystery here, is the Vocal Jazz first tune All Of Me is not on this master, but is on the edited copy. That one cut must be on the end of a different master tape, maybe Jazz Band II, which didn't survive to the archive after the editing.

Claire Vangelisti 5-years, and Posey Abott- Voc leaving. Wayne Bliss sits in on bass.

FLAC and m4a's Completed.

1989_06_01_Moawad_JB1

1161 CWU Jazz Band I @ Pierce College Spring 06/01/1989 ?

Big D's Overnight Special (Tom Kubis)

When You're Smiling (Rick Clark- Voc.)

Blues 1, Band 0 (Mike Tomaro) Peter Coutsouridis- Vibes

Matt's Mood (Matt Catingub) Bob Bradley- TS, Christina Lehman- TS, Don Immel- Trb

This tape is filed particularly out of order. It has no date at all. I'd guessed by the location among other tapes it was 1994. All indications say this is spring 1989 with vocalist Rick Clark and these tunes. Typically a tour to Pierce College happened in very late May or even June. This was a whirlwind stop. Moawad says they have 6 minutes to get on the bus, and just to leave everything. That probably accounts for this very short set. It's an entirely arbitrary choice, but I've called it 06/02/1989, which could be late by

two months or more. As the tape is unmarked, probably handed to Moawad on his way out the door, and is almost unlistenable, nobody ever bothered to label it.

There is no accounting for this killer reverb, which has no equal anywhere in the archive. I've no explanation, but the recording is barely listenable. I performed many times with my bands at Pierce in this room, which is among the worst college performance venues in the state. It is a big very high ceiling square carpeted box with a moveable heavy curtain allowing the room to be split in half. The engineers may have been trying to compensate for slap-back off the walls, and fed the reverb to the recorder. Very bad idea. It could have been left over from the Vocal Jazz I set, but no recording of the choir survives.

This is the only 1989 recording from any "tour." If they did tour, apparently they didn't record, which reaffirms my guess the recording was made with Pierce equipment. It is another of the little mysteries in the archive.

When You're Smiling is likely the Joe Williams version, which disappeared from Moawad's stash before becoming part of the Central library.

FLAC and m4a Completed.

1989_06_02_Moawad_JB1

1066 Jazz Band I Booth Gardner 06/02/1989

My Favorite Things (arr. Don Rader) beginning lost

Ruben's Blues (Gene Roland)

Matt's Mood (Matt Catingub)

Stardust (Ted Heath trans. John Ward)

Sing, Sing, Sing (arr. Dave Wolpe)

Stompin' At The Savoy (arr. Bill Holman)

The right microphone fails about 13 minutes in. The left channel was dubbed to the right creating glorious monophonic sound. Difficult to know for certain, but it sounds like then WA governor Booth Gardner was on-campus. He and his staff asked questions of Moawad and enjoyed a brief music building concert of some of the most accessible charts of the quarter. A command performance by the Gov!

Also, according to the liner notes on the My Kind of Broadway LP by Woody Herman, the chart My Favorite Things was arranged by Raoul Romero. It was quite stunning to learn the chart was actually arranged by Don Rader. The chart is in the Central files.

FLAC and m4a's Completed.

1989_12_01_Moawad_JB1

1067b Jazz Nite 12/01/1989 Jazz Band 1

OTBS (Kelly)

Who Can I Turn To? (arr. Tom Kubis or Daniels?) Jason Lichte?- Pno.

Samba Dees Godda Doit (Tom Kubis) John Koloy- Tpt, Chris Stover- Trb, Bob Bradley- TS

The Days Of Wine And Roses (arr. Thad Jones trans Greg Metcalf) Posey Abbott- Voc.

Catch The Rebop Train (Neal Finn)

Two O'clock Jump (trans Norm Wallen)

FLAC and m4a's Completed.

1989_12_01_Moawad_VJ1

1067a Jazz Nite 12/01/1989 Jazz Choir 1

A Night In Tunisia (Trio)

Ya Gotta Try (Sammy Nestico) Gina Zukoski?- Pno, Chris Stover- Voc

Farmer's Market (arr. Dave Cazier) Jake Bergevin- Voc.

I Left My Heart In San Francisco (arr. Dave Cazier) Jake Bergevin- Tpt.

How Do You Keep The Music Playing?

Young And Foolish (arr. Dave Cazier)

FLAC and m4a's Completed.

The 1990s

1990_03_02_Moawad_JB1

1069 Jazz Band I 03/02/1990

The High School Cadets (arr. Francy Boland trans. Pat Thompson)

When You're Smiling (arr. Tom Kubis) Bob Bradley- TS

Catch The Rebop Train (Neal Finn) Chris Stover and Don Immel- tbs, Reuel Lubag- pno.

Blues For Red (John Fedchock) Bob Bradley- TS. Reuel Lubag- pno, Jake Bergevin- Tpt.

Samba Dees Godda Doit (Tom Kubis)

Two O'clock Jump (Heath trans. Norm Wallen) beginning lost

I believe the first weekend in March was CWU Concert Band Festival, with numerous high school groups on campus for performances and clinics. CWU Jazz Band I had a demo performance where Moawad encouraged kids to stay with band, and to consider jazz band too. Of course many high school kids were already in jazz bands, so this was an excellent recruiting opportunity.

This was a win-win situation for both concert and jazz, as frequently the concert band brought quality jazzers to campus. The jazzers were frequently among the best players, so if they came for jazz, they played in band too. Moawad was assistant concert band director for many years, and oversaw all the percussion for marching band too.

Some years a concert recording survives, some years not.

FLAC and m4a's Completed.

1990_03_09_Moawad_JB1

1070a Jazz Nite 03/09/90 Jazz Band I Opening Set (w Ethel Ennis)

CWU Band 1 did two concerts with jazz vocalist Ethel Ennis, the first on 03/09/1990 I believe in McConnell Auditorium, and the second on 02/23/1991 in the SUB Ballroom.

The 1990 concert is on 1070 and 1071. The 1991 concert is on 1081 and 1083. There is some confusion, because the concerts share some tunes from both years. It appears an Ethel Ennis compilation tape was edited together from both concerts, which may have caused tracks to be duplicated and assigned to the wrong concert.

There is further confusion whether the Bill Holman chart Malaga was part of the opening set before Ennis came onstage. It may date from the Ennis 1991 concert. It has been included here. Malaga seems doubtful because the chart wasn't performed in the 1990-1991 school year.

01 Blues For Red (John Fedchock) Reuel Lubag- Pno, Todd Peterson- Bss, Scott Ketron- Vibes, Jim DeJoie- Bari, Jake Bergevin- Tpt.

02 When You're Smiling (arr. Tom Kubis) Bob Bradley- TS

03 Mack The Knife Moritat (arr. Sammy Nestico) Jake Bergevin- Tpt, Don Immel- Trb.

04 Malaga (Bill Holman)

1990_03_09_Moawad_JB1

1070b Jazz Nite 03/09/90 Jazz Band I w Ethel Ennis

- 05 The Show's On Me Tonight
- 06 In The Stone (Foley?)
- 07 Everybody Gets To Go To The Moon
- 08 I'm Old Fashioned
- 09 It's A Grand Night For Singing
- 10 Friends Medley (You Got A Friend, Help Me Make It Through The Night)
- 11 Grits Ain't Groceries (and Mona Lisa Was A Man)
(All Around The World)
- 12 Reach Out And Touch Somebody's Hand
- 13 I Love You More Today Than Yesterday
- 14 Celebrate Life
- 15 They Put The Last Clean Shirt On My Poor Brother Bill
- 16 I've Gotta Be Me
- 17 Bows (a)
- 18 You Better Go Now (encore)
- 19 Bows (b) And Goodnight

FLAC and m4a's Completed.

1071

Edited copy:

Jazz Nite 03/09/90 w Ethel Ennis & Jazz Band I
NOT DIGITIZED see 1070

1990_04_20_Moawad_JB1

1072a- Jazz Band I @ Auburn HS 04/20/1990

Stompin' At The Savoy arr. Matt Catingub) John Castleman- Tpt. Mark Yyend- Dms
Donna Lee (arr. Matt Catingub) Don Immel & Chris Stover- Tbns, Reuel Lubag- Pno.
Body And Soul (arr. Marty Paich) Reuel Lubag- Pno.

Who Can I Turn To? Eric Sumari- TS. Frank Seeberger- Guit.

I Just Flew In From Chicago (And Boy Are My Arms Tired) (Tom Kubis) Don Immel-
Trb.

Catch The Rebop Train (Neal Finn)

Even though they are different tour locations, but on the same day, 1072a and 1072b have been combined in MediaAMP for sorting purposes. 1072b begins with track 7.

FLAC and m4a's Completed.

1990_04_20_Moawad_JB1

1072b- Jazz Band I @ Olympia SPSCC 04/20/1990

When You're Smiling (Tom Kubis) Eric Sumari- TS
Stompin' At The Savoy (arr. Matt Catingub) John Castleman- Tpt, Reuel Lubag- Pno.
Who Can I Turn To? Eric Sumari- TS. Frank Seeberger- Guit.
A Prelude To A Kiss (beginning lost) Jan Stentz- Voc
Donna Lee (arr. Matt Catingub) Don Immel & Chris Stover- Tbns, Reuel Lubag- Pno.
Moritat (Mack the Knife) (arr. Sammy Nestico) Jake Bergevin- Tpt, Don Immel- Trb.
Two O'clock Jump (Ted Heath trans Norm Wallen)

Jan Stentz is a singer from Olympia, WA. I recall Olympia reed man Chuck Stentz is her father, and may have written this arrangement. It is likely the band is sight reading the chart.

Even though they are different tour locations, but on the same day, 1072a and 1072b have been combined in MediaAMP for sorting purposes. 1072b begins with track 7.

FLAC and m4a's Completed.

1990_04_20_Moawad_VJ1

1073 Jazz Choir I @ Olympia SPSCC 04/20/1990

Ya Gotta Try (arr. Dave Cazier) Keri Giorgi Voc, Chris Stover- Voc, Gina Zukoski- Pno.
A Foggy Day In London Town (arr. Chris Stover) Christina Lehman- Voc, Gina Zukoski- Pno.
Breakfast Wine (arr, Dave Cazier) Chris Stover- Trb
Mercy, Mercy, Mercy Gina Zukoski- Pno, Todd Peterson- Bs, Scott Ketron- Dms
Farmer's Market (arr. Dave Cazier) John Hamilton- Voc.
Why Do People Fall In Love? (arr. Dave Barduhn)
Straight No Chaser (arr. Dave Barduhn) Keri Giorgi and Jake Bergevin- Voc.

It Don't Mean A Thing If It Ain't Got That Swing (arr. Chris Stover) Christina Lehman & Jake Bergevin- Voc.

FLAC and m4a's Completed.

1990_05_00_Moawad_VJ1_01
1074 CWU Vocal Jazz I Spring 1990

It Don't Mean A Thing If It Ain't Got That Swing (arr. Chris Stover)
Farmer's Market (arr. Dave Cazier)
Mercy, Mercy, Mercy (Trio)
A Foggy Day In London Town (arr. Chris Stover) Christina Lehman- Voc, Gina Zukoski
Pno.
Breakfast Wine (arr. Dave Cazier) Chris Stover- Trb
Young And Foolish (arr. Dave Cazier)
A Night In Tunisia (Trio)
Why Do People Fall In Love? (arr. Dave Barduhn)
A Room Without Windows (arr. Dave Barduhn)
I Wish You Love (arr. Reuel Lubag)
Straight No Chaser (arr. Dave Barduhn) Keri Giorgi and Jake Bergevin- Voc.
Farmer's Market (Take 2) (arr. Dave Cazier) John Hamilton- Voc.

Below is copy of much of 1073. No m4a's but FLAC retained

Ya Gotta Try (arr. Dave Cazier) Keri Giorgi- Voc, Chris Stover- Voc, Zukoski- Pno.
A Foggy Day In London Town (arr. Chris Stover) Christina Lehman- Voc, Gina Zukoski-
Pno.
Breakfast Wine (arr. Dave Cazier) Chris Stover- Trb
Farmer's Market (arr. Dave Cazier) John Hamilton- Voc.
Why Do People Fall In Love? (arr. Dave Barduhn)
Straight No Chaser (arr. Dave Barduhn) Keri Giorgi and Jake Bergevin- Voc.
It Don't Mean A Thing If It Ain't Got That Swing (arr. Chris Stover) Christina Lehman &
Jake Bergevin- Voc.

FLAC and m4a's Completed.

1990_05_05_Moawad_JB1

1075a- Jazz Band I Session 05/05/1990

I Just Flew In From Chicago (Tom Kubis)

Honey's Buckled Hose (Tom Kubis)

Sunny (arr. Bill Ramsey) Christina Lehman- Voc

Everything Must Change (arr. Unknown) Christina Lehman- Voc

Exactly Like This (Take 2) (Tom Kubis)

Alexander's Ragtime Band (Tom Kubis)

Driving By The Old Green River Drive (Tom Kubis) Reuel Lubag- pno

So Who's Sorry (Tom Kubis)

The score for Sunny is JZ-1145, the parts are JZ-1999. I wonder how many others of these Ernestine Anderson charts are similarly confused?

FLAC and m4a's Completed.

1990_05_12_Moawad_JB1

1077 Jazz Nite 05/12/1990

See 1060 PDF Concert Program for 05/04/1990

1990_05_12_Moawad_JB1

1077b Jazz Nite 05/12/1990 Jazz Band I

Body And Soul (arr. Marty Paich) Reuel Lubag- Pno.

When You're Smiling (arr. Tom Kubis)

Donna Lee (arr. Matt Catingub)

Two O'clock Jump (Ted Heath trans. Norm Wallen)

FLAC and m4a's Completed.

Jazz Invitational- Jazz Band I Vocal Jazz I

1077a Jazz Nite 05/12/1990 Vocal Jazz I

A Night In Tunisia (Trio) Gina Zukoski- Pno, Scott Peterson- Bs, Scott Ketron- Dms

A Foggy Day In London Town (arr. Chris Stover) Christina Lehman- Voc, Gina Zukoski- Pno

Straight No Chaser (arr. Dave Barduhn) Keri Giorgi & Jake Bergevin- Voc.

Farmer's Market (arr. Dave Cazier) John Hamilton- Voc
Breakfast Wine (arr. Dave Cazier) Chris Stover- Trb.
Why Do People Fall In Love? (arr. Dave Barduhn)
It Don't Mean A Thing If It Ain't Got That Swing (arr. Chris Stover) Jake Bergevin- Voc,
Christina Lehman- Voc, Gina Zukoski- Pno

FLAC and m4a's Completed.

1076
Not digitized (confirmed copy of 1075)

1075b- Jazz Band I SUB Pit 05/22/1990

Jessica's Day (Quincy Jones) Eric Sumari- Flt, Matt Schneider- AS, Reuel Lubag- Pno.
How High The Moon (arr. Milt Kleeb?) Eric Sumari- Flt, Matt Schneider- AS, Reuel
Lubag- Pno
In A Sentimental Mood (arr. Milt Kleeb) Jim DeJoie- Bari, Don Immel- Trb
After You've Gone (arr. Milt Kleeb) Reuel Lubag- Pno, Eric Sumari- TS
My Melancholy Baby (arr. Milt Kleeb) Jim Sisko- Tpt.
Shhhhh! (Bill Potts) Reuel Lubag- Pno, Don Immel- Trb
Bye Bye Blackbird (arr. Milt Kleeb) Reuel Lubag- Pno, Matt Schneider- AS
Shiny Stockings (arr. Milt Kleeb)
Chickenscratch (Les Hooper)

The band supposedly sight-reads and records a stack of Milt Kleeb charts live in the SUB for Roy Cummings at the UW and Frank Minear at Tumwater HS. Moawad does introduce all the tunes and most of the soloists.

He mentions another SUB concert a few days later. No recording survives to the archive.

FLAC and m4a's Completed.

1990_12_01_Moawad_JB1
1079b Jazz Nite 12/01/1990 Jazz Band I

Pots And Pans (Bob Mintzer) Bob Bradley- TS

Catapla Complex (arr. Fred Sturm) Reuel Lubag- Pno, Matt Schneider- AS, Bob Bradley- TS.

Love For Sale (arr. John Barry?) John Poloy- Tpt.

Stardust (arr. Dave Wolpe)

Cruizin' For A Bluzin' (Andy Weiner) Bob Bradley- TS

Take The "A" Train (arr. Mark Taylor) Don Immel- Trb

There is confusion with Cruizin' For A Bluzin' in terms of spelling and arranger. Is this Peter Blair or Andy Weiner. Peter Blair is the only version in the files.

1990_12_01_Moawad_JB2

1078c Jazz Nite 12/01/1990 Jazz Band II

Conductor- Christina Lehman

Beautiful Friendship (arr. Sammy Nestico) Monte Whitbeck- Trb, Charlie Jackson?- TS.

Secret Love (arr. Steve Wright) Keri Brengle- TS.

What's New (arr. John Barry) Mark Hallon?

Pick Yourself Up (arr. Sammy Nestico?)

Malaguena (arr. Larry Kerchner?) Tommy Soostad?- AS.

FLAC and m4a's Completed.

1990_12_01_Moawad_JB3

1078a Jazz Nite 12/01/1990 Jazz Band III (Jazz Lab Band)

Scott Ketrone- Dir.

Front Burner (Sammy Nestico) Micha Conlon?- Pno.

One More Time, Chuck Corea (arr. Jay Bocook) Troy Lydeen- Tpt.

Chelsea Bridge (arr. Sammy Nestico) Tom Mettler- Tpt.

Blues In The Fast Lane (Don Schamber) Micha Conlon- Pno, Steve Parkinson- Tpt, Eric Anderson- TS, Jeremy Southerlin- TS.

Facebook comments:

Julie Smith Holy crap, pretty sure I played bari in that show!

Mark Howard Yes I think Eric Anderson was correct. If I remember right Eric was Jason's cousin

Troy Lydeen It's slowing coming back . Haha. It was my first fall at CWU as a freshman
Pretty sure it was Hertz hall. I remember the jazz band 1 was backing Steve Allen at the
capital theatre in Yak

Scott Ketron Wow what shot back in history! I have no clue about the spellings man that
was a lifetime ago. I remember the band and the tunes and it was at Hertz.

FLAC and m4a's Completed.

1990_12_01_Moawad_VJ1

1079a Jazz Nite 12/01/1990 Vocal Jazz I

Stella By Starlight (Trio) Gina Zukowski- Pno, Brad Harris- Bs, John Wurth?- Dms.

This Can't Be Love (arr. Dave Barduhn) John Hamilton- Voc.

These Foolish Things Remind Me Of You (arr. Chris Stover) Chris Stover- Trb.

The Days Of Wine And Roses (arr. Chris Stover)

When Do The Bells Ring For Me? (arr. Dave Barduhn)

I'll Be Seeing You (arr. Dave Cazier) Chris Littlefield- Voc.

Moawad is quite verbose in his intros, and maybe a bit melancholy. Frequently it
took until late October to get all the jazz groups auditioned. That doesn't leave a lot of
time for vocal jazz rehearsals with a December 1 concert. He had less music and
therefore more time to talk than usual.

FLAC and m4a's Completed.

1990_12_01_Moawad_VJ2

1078b Jazz Nite 12/01/1990 Jazz Choir II

Conductor- Christina Lehman

Just In Time (arr. Dave Cazier)

Better Than Anything (arr. Dave Barduhn)

Too Late Now (arr. Dave Barduhn)

Fascinating Rhythm (arr. Phil Mattson) ending lost

Shiny Stockings (beginning lost) (arr. Kelly Kunz?)

FLAC and m4a's Completed.

1080 Jazz Nite 12/01/1990b

Jazz Band I "encore" Take The "A" Train was digitized and appended to the end of 1079. Remainder of 1080 is blank.

For FLAC and m4a see 1079.
FLAC and m4a's Completed.

1991_02_23_Moawad_JB1

1081a CWU Jazz Band I Jazz Nite 02/23/1991 Ethel Ennis Band Set

01 Stardust (arr. Dave Wolpe)

02 Teach Me Tonight (arr. Tom Kubis) Eric Sumari- TS, Reuel Lubag- Pno

03 Shohorn Shuffle (Frank Mantooth) Frank Seeberger- Guit.

04 Sweet Georgia Brown (arr. Manny Albam trans) Scott Ketron- Vibes Gina Zukoski- Pno.

05 Easy To Love (arr. Charles Young)

1991_02_23_Moawad_JB1

1081b Band I w Ethel Ennis 02/23/1991

(see 1070) but this is a more complete master. Still may not be the original.

This Ethel Ennis concert is a very confusing situation. There are two Ethel Ennis concerts spread across at least 5 different cassette tapes 1070, 1071, 1081 and 1083. Some tapes claim the concert was 03/09/1990. Other tapes say only Jazz Nite Winter 1991 which turned out to be 02/23/1991. See the student newspaper article attached to 02/23/1991. The article was written by pianist Gina Zukoski. Another tape is called CWU Jazz Band 1990-91, which is a compilation.

It is hard to believe Moawad would have Ethel Ennis at two Winter Jazz Nites on consecutive years, but it did happen. The first concert was in McConnell, the second in the SUB Ballroom.

The bands do play two different opening sets, and share four of the same tunes. The two recordings are quite different with the "1991" having far superior sound. All this was quite confusing to sort out. I hope I have it all correct.

One song, "All Around The World" is listed on the cassette insert, but doesn't appear to be on the tape. Some edited copies of the masters (or I should say the best tapes we have because they may not be masters) leave off tunes from the concert.

Once I talk with somebody from those bands, maybe this will become more clear. All the FLAC's have been saved.

Sweet Georgia Brown is a transcription of a Manny Albam arrangement. Trust me, I am absolutely 100% certain this is a Manny Albam arrangement and NOT Bill Holman. All the publishers have it wrong. We asked Willis himself. He confirmed it was an Albam chart, and wondered why he wasn't getting royalties!

06 You've Never Done It Like This (With Intro)

07 It's A Grand Night For Singing

08 Friends Medley (You Got A Friend, Help Me Make It Through The Night)
(tape turns over)

09 Grits Ain't Groceries (and Mona Lisa Was A Man)

10 Everybody Look At My Face

11 Clown Time

12 Close Your Eyes

13 I Love You More Today Than Yesterday

14 From A Distance

FLAC and m4a's Completed.

931 Confusing 1/4, 1/2 track tape
Not digitized.

This is a very strange reel to reel tape. Apparently a quarter-track stereo vocal jazz rehearsal was taped over by Bruce Babad and Friends on a half-track machine, or something like that.

Moawad may have considered this some kind of "junk tape" he loaned to students for their personal recording projects. Maybe it was an experiment tape for testing new recorders, equipment, or recording techniques.

There are two different things happening simultaneously most of the time. In either quarter-track or half-track you can't isolate one recording from the other, at least consistently.

"Side Two" of the tape plays in reverse, so part of the tape is at least half-track, if not full track. Cuts running over the top of each other include: Take The "A" Train, Flat Foot Floogie, Don't Get Around Much Anymore, In My Solitude, Do Nothin' Til You Hear From Me.

It is a shame this tape couldn't be isolated and digitized. Some of these Ellington titles appear nowhere else in the archive.

It also includes some rare audio of John Moawad actually teaching.

933 Not Jazz, Not Digitized

946
Not digitized. No half-inch machine available

947
Not digitized. No half-inch machine available

949
Digitized to 4-Track Fostex
FLAC and m4a's Completed.
Four WAV files, one for each track.

959 (See 917)
Cassette Copy of NAJE Dallas Vocal Jazz I 1978
Not digitized
Original on RR sources.

968
Not digitized. edited copy of 967

969
Not digitized. edited copy of 966

978 Vocal Jazz Summit 1981

Mt. Hood
Columbia Basin
Not Digitized

983

Copy of 979- Digitized but m4a's not generated. See 979

Jazz Band I Studio 1981 (Probably May)

In The Wee Small Hours Of The Morning (arr. Barduhn)

Someday My Prince Will Come (arr. Dave Aaberg)

Groovin' Hard (Don Menza) etc.

Witchcraft (arr Dave Aaberg)

Show Me The Way To Go Home (arr. Sammy Nestico)

Carino (Jay McCament)

Samba These Days (Jeff Sizer)

New Blues (Don Piestrup)

Take The 'A' Train (arr. Don Menza)

Georgia On My Mind (arr. Dave Barduhn)

Stars And Stripes (arr. Dave Wolpe)

Moten Swing (arr. Sammy Nestico)

FLAC Only See 979 for m4a's

984 Copy of 983

High noise levels, poor track balance, low recording volume

Do Not Digitize

996 California All State Jazz Band

John Moawad, dir 03/05/1983

Not digitized but interesting

Jazz Band I 1983-1984

I doubt I will make many far-reaching comments on all the CWU jazz bands of history, but in this case exceptions must be made.

In most respects, this band represents the ultimate high water mark of all the Moawad bands. All the right people in all the right chairs either reached their final year or two of school at the same time having played together much of their CWU careers, or had arrived with much young talent and energy. You can trace their progress through the prior years.

It is difficult to imagine a harder-working band than this one. The ensemble is astonishingly tight, balanced, nuanced, and tweaked to perfection. The charts are very, very difficult.

All sections of the band have at least one extremely strong soloist. The saxophones have four good soloists, any of which might have dominated in other years.

It is a dangerous idea to mention people individually, but a few players in this band really stand out in CWU history.

Lead alto man Bruce Babad is clearly the spiritual leader. He's featured prominently and with good reason, conjuring up images of Cannonball Adderley and others. Lead tenor man Mike West is frightening too, and easily among the very best in the Moawad tenure as recordings in later years would prove.

The commanding general is rock-solid lead trumpet man Mike Mines. His role this year and others can't be understated.

Pianist Reuel Lubag covers all contingencies and styles at the drop of a hat. Lubag spent a long time at CWU after this, and with the jazz choirs too.

Trombone man (and band drum major) Mark Adamo with trumpeter Rich Coleman and trombonist Ken McCormick fight for space amid all these formidable soloists and break through successfully. In other years we would (or will) have heard them much more prominently.

Glueing the whole thing together is drummer Garey Williams, who held the CWU drum chair for something like 13 astonishing quarters.

By the end of the '82-'83 school year John Moawad had seen something special coming. Big plans were laid.

In a rare move for him, he prepared to take this band to contest at the Pacific Coast Jazz Festival in Berkeley, CA. You can hear that concert, which resulted in a well-deserved first place trophy, including the gutsy move of closing a contest performance with a ballad! (That similar tactic had served him well in winning the Reno Jazz Fest with Nathan Hale High in 1970.)

The very next day came recording session and a beautifully-performed full 12-chart concert with vocalist Joe Williams. It was quite an accomplishment to prepare a contest set and the Williams charts at the same time.

Maybe the most important of all was recording a legendary double LP with the jazz choir including some excellent liner notes from Waldo King, who played in the very first CWCE jazz band in 1947. It was the only official LP release by CWU jazz in history.

What a band, what a year! It was masterful job of forethought, planning, organizing, psychology, and teaching by John Moawad.

Audio documentation of this year starts slowly, with nothing from 1983 at all. Little survives of Winter Jazz Nite in March 1984. The technical glitches were solved by

April. There are excellent recordings after that. Unfortunately, virtually no full length concert recordings survive beyond a concert at Prairie High School. The engineers stopped the recorder between cuts, eliminating the Moawad intros to tunes and identification of the soloists. Also lost is similar audience banter and details from Joe Williams.

This band was tight-knit. At the internet Facebook page maintained by Reuel Lubag you can hear many of these cuts and read the comments by the players themselves. Of course all the cuts here were digitized directly from the original masters, usually on the exact machine that made the recording, and may be of slightly higher audio quality.

1019 Commercial source recordings of charts
Not Digitized

1044
Edited Copy of 1038-1039
Not Digitized

1046a Various Combo Excerpts

Most titles escape me for the moment.- Do Not MP3

00:25 Lemon Drop

01:38 unknown

02:40 unknown

03:55 (Monk Tune)

05:00 What is This Thing Called Love

06:25 Night In Tunisia

07:45 unknown

09:15 Bag's Groove

10:30 (Waitin' For Judgement day)

11:50 Cherokee

12:55 It Never Entered My Mind

14:45 unknown but familiar

16:00 Yardbird Suite

17:30 Speak Low

18:30 unknown but familiar J.J./Trane

19:30 standard tune Rollins?

20:30 Moanin'

21:55 unknown early R&B?

22:50 Blue and Sentimental

I can only guess what this is. I recall hearing rumors students would take small recorders or phone answering machines into the foyer of Hertz auditorium and record Moawad's History of Jazz listening tests for cheating purposes on make-ups. Some were caught in the act and this may be one of those tapes.

There are 60-second examples of a wide variety of things. The audio quality is so poor it is hard to tell. No cuts are complete. There is little of interest, but I will save the FLAC only. I could be wrong.

There is some whispering on the tape, almost like Moawad set his answering machine up in the foyer himself to catch cheaters in the act. If there was no activity on the tape, he'd record over it or record the same test on make-up on the other side. That would account for both sides being strangely identical.

I don't recall him ever being so devious. There must be some better explanation.

His answering machine message is on the other side of the tape, and great fun. It interrupts the mysterious test tape. After that is what appears to be a copy of the 1048 master before the mysterious test tape returns. Quite a mystery here. Maybe somebody remembers these circumstances, but I'm stumped.

FLAC Completed.

1046b Moawad Answering Machine Tape Spring 1988
Edited, digitized and MP3. No FLAC

Jazz Nite 03/11/1988 Vocal Jazz I as per 1048a
Not Digitized

This set is without precedent. None of these four charts are recorded anywhere else in the archive!

1048b Jazz Nite 03/11/1988 Jazz Band I

Big Ed's Monday Nite Blues (Tom Kubis) Jake Bergevin- Tpt.
Blues For Dee (James Linahon) Keith Winkle- Trb.

Bebopper's Blues (James Linahon) Eric Sumari- TS, John Castleman- Tpt.
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Matt Schneider- AS, Jeff
Sizer- Pno.
The Diver (Matt Harris)
On Gard! (Metzger) Eric Sumeri- TS, Don Immel- Trb.

FLAC and m4a's Completed.

1058 Not Digitized

Copy of Jazz Band I and Jazz Choir I 3/3/89 on the same tape instead of 2 masters

1068 Copy of 1067
Not Digitized.

1082 CWU Jazz Band I 1990-91 (Compilation Tape)

Perdido (arr. Rayburn Wright) (Spring)
Young And Foolish (Spring)
Burbank Sackbutt Brigade (Neal Finn) (Spring)
Take The "A" Train (arr. Mark Taylor) (Spring)
Elvin's Mambo (Bob Mintzer) (Winter) 1083
Ja-Da Holman, Bill) (Winter) 1083
Teach Me Tonight (arr. Tom Kubis) 1083
Even More Blues (Matt Catingub)
Cherokee (arr. Frank Mantooth) 1083
Pots And Pans (Mintzer, Bob) 1079b
Crusin' For A Bluesin' (Weiner)1079b
Love For Sale 1079b

FLAC only retained as backup. All these cuts are elsewhere in 90-91. The archive numbers are my best guess as to the originals. Only the top 5 cuts had the spring and winter designations. Some of these cuts were recorded several times on tour too.

1083 Jazz Nite Winter 03/08/1991 (with 1990 Ethel Ennis copy)

This is confusing, because somehow 1070-1071, the 03/09/1990 Winter Ethel Ennis Jazz Nite was copied onto the back side of Band I 03/08/1991 Winter Jazz Nite tape 1081 which was labeled CWU Jazz Band 1990-91.

It is true these concerts happened as indicated in 1990-1991, but The Ennis concert was 89-90 and the 1991 winter Jazz Nite was 90-91

This is the only tape in the archive where two different "school-years" appear on the same cassette. Thus, the Ennis concert appears to have happened twice, with Band I playing different opening sets, which was not the case.

1083a Jazz Nite 03/08/1991 Band I

(See 1085, which includes end of Shoehorn. Neither 1083 or 1085 appear to be masters.)

Elvin's Mambo (Bob Mintzer) Bob Bradley- TS, Scott Ketron, Scott Peterson- Bass

Ja-Da (arr. Bill Holman) Scott Ketron- Vibes, Chris Littlefield- Tpt.

Teach Me Tonight (arr. Tom Kubis) Greg Sinibaldi?- Bs, Gina Zukoski- Pno

Even More Blues (Matt Catingub) Matt Schneider- AS

Cherokee (Frank Mantooth)

Shoehorn Shuffle (Frank Mantooth) (ending lost!)

There is confusion whether Malaga was part of this set, or the Ethel Ennis set 1070-1071.

Malaga is in 1070a

Malaga (Bill Holman)

An edited copy of Ethel Ennis concert excerpts followed (1070/1081) as per below.

BELOW SAVED AS FLAC ONLY as backup.

You've Never Done It Like This (With Intro)

Friends Medley (You Got A Friend, Help Me Make It Through The Night)

Clown Time

Close Your Eyes

I Love You More Today Than Yesterday

From A Distance

They Put The Last Clean Shirt On My Poor Brother Bill

Grits Ain't Groceries (and Mona Lisa Was A Man)

Everybody Look At My Face

Clown Time

Close Your Eyes (ending lost)

FLAC Completed.

1991_03_08_Moawad_VJ1

1084 Jazz Nite 03/08/1991 Choir I

Probably not the master

Greasy Sack Blues (arr. Norm Wallen)

On The Sunny Side Of The Street (arr. Norm Wallen)

Move (arr. Norm Wallen)

Walk Between The Raindrops (arr. Norm Wallen)

Blee Blop Blues (arr. Norm Wallen)

Amazing Grace (arr. Norm Wallen)

FLAC and m4a's Completed.

1085

Probably not the master. This is edited. 1083a includes intros

1085 Jazz Nite 03/08/1991 Band I

Elvin's Mambo (Bob Mintzer) Bob Bradley- TS, Scott Ketron, Scott Peterson- Bass

Ja-Da (arr. Bill Holman) Scott Ketron- Vibes, Chris Littlefield- Tpt.

Teach Me Tonight (arr. Tom Kubis) Greg Sinibaldi?- Bs, Gina Zukoski- Pno

Even More Blues (Matt Catingub) Matt Schneider- AS

Cherokee (arr. Frank Mantooth)

Shoehorn Shuffle (Frank Mantooth) with ending!

FLAC only retained except For an m4a of Shoehorn (edit 2) which was added to the m4as in 1083a

1086

Probably not the master. This is the edited conclusion of the set.

1086 Jazz Nite 03/08/1991 Band I (Conclusion)

Malaga (Bill Holman)

(this one cut only)

FLAC and m4a Completed. m4a added to 1070a, which may be an error.

1991_04_16_Moawad_JB1

1088b CWU Jazz Band I @ CWU Vocal Jazz Summit 04/16/1991

Cherokee (arr. Frank Mantooth)

Pots And Pans (Bob Mintzer)

Cruzin' For A Bluzin' (Andy Weiner)

Teach Me Tonight (arr. Tom Kubis)

The Vocal Jazz Summit was a warmup for the following day when both groups would go on tour! See 1089 1090.

This is the first appearance in the archive for Cruzin' For A Bluzin'. The composition is by Andy Weiner for the Maynard Ferguson band. The only arrangement in the CWU files is by Peter Blair, with the spelling Cruisin' For A Bluesin', which is the spelling on the Maynard Ferguson recording.

The Blair arrangement, and an apparent "Maynard Ferguson Honors Edition" arranged by Weiner are both available. It is possible Central had some version called Cruzin' For A Bluzin', which does not survive to the files. Possible, but unlikely.

FLAC and m4a's Completed.

1087

(Save FLAC but m4a CWU Only)

Vocal Jazz Summit 04/16/1991a

Soundsation 1991- Edmonds CC Kirk Marcy

No m4a's

Almost Like Being In Love

Love Walked In

Happy Birthday

More Than You Know

Bye Bye Blackbird

Rhythm-A-Ning

Genesis 1991- Mt. Hood Dave Barduhn

No m4a's

You Stepped Out Of A Dream

Days Of Wine And Roses

I Can't Give You Anything But Love (arr. Norm Wallen)

Phase Dance

(Groovin' Hard) Is this Mt. Hood?

1991_04_16_Moawad_VJ1

1087 Vocal Jazz Summit @ CWU 04/16/1991 CWU Choir I

Vocal Jazz I- CWU John Moawad

Greasy Sack Blues (arr. Norm Wallen)

Walk Between The Raindrops (arr. Norm Wallen)

Orange Colored Sky (arr. Norm Wallen)

These Foolish Things Remind Me Of You (Chris Stover- Trb)

FLAC and CWU m4a's Completed.

1991_04_16_Moawad_VJ1

1088 Vocal Jazz Summit 04/16/1991 (cont.)

CWU VJ I Cont.

On The Sunny Side Of The Street (arr. Norm Wallen)

Blee Blop Blues (arr. Norm Wallen)

FLAC Saved here, m4a's added to 1087

1991_04_17_Moawad_JB1

1089b Jazz Band I @ Auburn HS 04/17/1991

Take The "A" Train (arr. Mark Taylor)

Cruzin' For A Bluzin' (Andy Weiner)

Pots And Pans (Bob Mintzer)

Cherokee (arr. Frank Mantooth)

Here's That Rainy Day (arr. Dee Barton)

FLAC and m4a's Completed.

1991_04_17_Moawad_JB1
1090 Jazz Band I @ Auburn HS 04/17/1991
Full Track Recording? !! (cont from 1089)

Even More Blues (Matt Catingub)
Teach Me Tonight (arr. Tom Kubis)
Shoehorn Shuffle (Frank Mantooth)

FLAC Saved here, m4a's saved in 1089b

1991_04_17_Moawad_VJ1
1089a Jazz Choir I @ Auburn HS 04/17/1991
Full Track Recording? !!

Walk Between The Raindrops (arr. Norm Wallen)
Orange Colored Sky (arr. Norm Wallen)
These Foolish Things (Remind Me Of You)
Caravan (Trio)
On The Sunny Side Of The Street (arr. Norm Wallen)
When Do The Bells Ring For Me? (arr. Dave Barduhn)
The Days Of Wine And Roses
Isn't It Romantic (arr. Norm Wallen)
Greasy Sack Blues (arr. Norm Wallen)
Amazing Grace (arr. Norm Wallen)

FLAC and m4a's Completed.

1091 Sousa Concert 05/02/1991
See 930. 1091 is a cassette copy of the reel master

1991_05_02_Moawad_JB1
930 Sousa Concert 05/02/1991 (See 1090 for cassette)

Don't Get Around Much Anymore (arr. Phil Wilson) Matt Schneider- AS

Down By The Riverside (arr. Les Hooper) Chris Littlefield- Trpt.
Take The "A" Train (arr. Mark Taylor) Jon Wikan- Dms, Don Immel- trb
Ja-Da (arr. Bill Holman) Matt Ketron?- Vibes
Undecided (arr. Frank Mantooth) Jake Bergevin- Trpt.
Tribute To Woody (arr. Sammy Nestico)
 Four Brothers
 Early Autumn
 Woodchopper's Ball
Stardust (arr. Dave Wolpe) Chip Phillips- Clar, Bob Bradley- TS, Matt Schneider- AS,
John Polari?- Trpt, Don Immel- Trb.
Teach Me Tonight (arr. Tom Kubis) Eric Sumeri- TS

3.75 IPS 1/4 track stereo
FLAC and m4a's Completed

1991_05_11_Moawad_JB1
1092b Jazz Nite 05/11/1991 Jazz Band I

Shoehorn Shuffle (Frank Mantooth)
Pots And Pans (Bob Mintzer)
Cruzin' For A Bluzin' (Andy Weiner)

FLAC and m4a's Completed.

Only three tunes from band one. They'd make up for it with a concert the following morning.

1991_05_02_Moawad_JB1
1092a Jazz Nite 05/11/1991 Jazz Choir I

Caravan (Trio)
Greasy Sack Blues (arr. Norm Wallen)
Blee Blop Blues (arr. Norm Wallen)
Isn't It Romantic (arr. Norm Wallen) John Hamilton- Voc
On The Sunny Side Of The Street (arr. Norm Wallen)
The Days Of Wine And Roses (arr. Chris Stover)
Move (arr. Norm Wallen)

FLAC and m4a's Completed.

1991_05_12_Moawad_JB1

1093b Jam For Brunch 05/12/1991 Jazz Band I

Don't Get Around Much Anymore (arr. Phil Wilson) Matt Schneider- AS

Perdido (arr. Rayburn Wright) Chris Stover, Don Immel- Trbs, Reuel Lubag- Pno, Scott Ketron- Vbs, Jim Sisko- Tpt.

Stardust (arr. Dave Wolpe) John Poloy?- Tpr, Don Immel- Trb

Ja-Da (arr. Bill Holman) Scott Ketron- Vbs, Jake Bergevin- Tpt.

Mean To Me (arr Tom Kubis) John Poloy?- Tpt.

Cherokee (arr. Frank Mantooth)

Teach Me Tonight (ending lost) Eric Sumari- TS, Reuel Lubag- Pno. No m4a

FLAC and m4a's Completed.

1991_05_12_Moawad_VJ1

1093a Jam For Brunch 05/12/1991 Jazz Choir I

Walk Between The Raindrops (arr. Norm Wallen) Gina Zukoski, John Witts?- Dms, Glen Harris- Bs.

These Foolish Things Remind Me Of You (arr. Chris Stover) Chris Stover- Trb.

I'll Be Seeing You (arr. Dave Cazier) Chris Littlefield- Voc.

Orange Colored Sky (arr. Norm Wallen) Barbara Wood

Isn't It Romantic (arr. Norm Wallen) John Hamilton- Voc.

This Can't Be Love (arr. Dave Barduhn) Chris Stover- Voc.

Greasy Sack Blues (arr. Norm Wallen)

Unknown Trumpet and Tenor Sax Quintet

(Unknown 1) Beginning and middle lost. No m4a

(Unknown 2) Familiar Bebop Head. No m4a

FLAC and m4a's Completed.

1991_05_21_Moawad

1095 Salute to the Columbia Basin 05/21/1991 Jazz Band I

Don't Get Around Much Anymore (arr. Phil Wilson) Matt Schneider- AS
Take The "A" Train (arr. Mark Taylor) Don Immel- Trb.
The First Love, The Last Kiss (Carol Wiley?) Darren Martin- Flg. Moses Lake HS
Student. Band reads their charts
Groovin' Hard (Don Menza) Mike Suhling- TS & Jackie Fernandez- AS, MLHS
Down By The Riverside (arr. Les Hooper)
Perdido (arr. Rayburn Wright)
Teach Me Tonight (arr. Tom Kubis) Eric Sumari- TS, Reuel Lubag, pno.
Cherokee (arr. Frank Mantooth) Chris Stover- trb, Reuel Lubag- pno. Don Immel- trb
Bob Bradley- TS
Stardust (arr. Dave Wolpe) John Poloy?- Tpt, Don Immel- trb,

Don't Get Around Much Anymore is a transcription, most probably by John Ward. The musician's parts are in the manuscript of Hal Sherman. In his years at Kent Meridian High School, Hal commissions dozens if not hundreds of similar commissions from Ward and others.

In a strange tangent, Moses Lake High student Mike Suhling featured here on Groovin' Hard would become my colleague in the Tumwater Public Schools many years later as band director at Black Hills High School.

Recording levels low on master
FLAC and m4a's Completed.

1991_05_21_Moawad_VJ1
1094 Salute to the Columbia Basin 05/21/1991 Jazz Choir I

Greasy Sack Blues (arr. Norm Wallen) Anne Burman? & Dan Slater?- Voc.
The Days Of Wine And Roses (arr. Chris Stover) Chris Stover- Trb.
On The Sunny Side Of The Street (arr. Norm Wallen) Chris Littlefield- Voc.
On A Clear Day (arr. Barbara Wood) Barbara Wood- Voc.
Orange Colored Sky (arr. Norm Wallen) Barbara Wood- Voc.
Isn't It Romantic (arr. Norm Wallen) John Hamilton- Voc.
Blee Blop Blues (arr. Norm Wallen) Ann Corbin- Voc, Frank Eichner- Voc.
Move (arr. Norm Wallen) Thomasina Peredo- Voc, Philip Christian- Voc, Chris Stover- Voc.

Recording levels low on master
FLAC and m4a's Completed.

1096

Edited and incomplete copies of 1090 and 1095.

Is there a reason to save these if masters are on the other tapes?

If those masters are full track, then these may be better versions!

(Moses Lake Tribute 05/21/1991)

Don't Get Around Much Anymore

Take The "A" Train (arr. Mark Taylor)

Down By The Riverside

Perdido

Teach Me Tonight

Cherokee

Stardust

The two tunes with Moses Lake High students are missing here.

(Auburn High School 04/17/1991)

Take The "A" Train (arr. Mark Taylor)

Cruzin' For A Bluzin' (Andy Weiner)

Pots And Pans (Bob Mintzer)

Cherokee (arr. Frank Mantooth)

Here's That Rainy Day (arr. Dee Barton)

Even More Blues (Matt Catingub)

Shoehorn Shuffle (Frank Mantooth)

Teach Me Tonight is missing here in this edited copy.

FLAC retained. No m4a's

1991_05_22_Moawad_JB1

1097 Jazz Band I Studio 05/22/1991

Burbank Sackbut Brigade (Roger Myers)

Cherokee (arr. Frank Mantooth)

Don't Get Around Much Anymore (arr. Phil Wilson)

Even More Blues (Matt Catingub)

My One And Only Love (arr. Chris Stover)
Body And Soul (arr. Chris Stover)
All Of You (arr. Chris Stover)

This arrangement of Body and Soul is not Wolpe, Paich, Stone or Barduhn. I can only assume it is a Chris Stover chart that doesn't survive to the CWU files. It may be JZ-0716. Much of it is Latin.

FLAC and m4a's Completed.

1991_05_28_Moawad_VJ2
1098 Jazz Choir II Studio 05/28/1991

I'll Be Seeing You (arr. Dave Cazier)
Oo Shoo Be Do Be (arr. Norm Wallen)
Anthropology (arr. Michele Weir)
New York Afternoon (Rare Silk)
Tenor Madness (arr. Waldo King)
Groove Merchant (arr. Dave Barduhn)
Flight Of The Foo Bird (arr. Dave Cazier)

This must be jazz choir 2 There is no indication on the recording.

FLAC and m4a's Completed.

1991_05_29_Moawad_VJ1
1099 Jazz Choir I 05/29/1991

Amazing Grace (arr. Norm Wallen)
When Do The Bells Ring For Me? (arr. Dave Barduhn)
The Days Of Wine And Roses (arr. Chris Stover) Chris Stover- Trb.
These Foolish Things Remind Me Of You (arr. Chris Stover) Chris Stover- Trb.
On The Sunny Side Of The Street (arr. Norm Wallen)
Greasy Sack Blues (arr. Norm Wallen)
Orange Colored Sky (arr. Norm Wallen)
Blee Blop Blues (arr. Norm Wallen)
Isn't It Romantic (Female) (arr. Norm Wallen)
Isn't It Romantic (Male) (arr. Norm Wallen)

Move (arr. Norm Wallen)
On A Clear Day (arr. Barbara Wood)
Like Someone In Love (arr. Ann Bevin)
Walk Between The Raindrops (arr. Norm Wallen)
I'll Be Seeing You (arr. Dave Cazier)
This Can't Be Love (arr. Dave Barduhn)
Somethin' Takes Over Me (arr. Norm Wallen)

This tape was labeled "Master." 1100 is the same thing, but labeled "Live Master." I believe this (1099) is the grand master as it is longer with less editing.

FLAC and m4a's Completed.

1100 Jazz Choir I (See 1099)

Amazing Grace (arr. Norm Wallen)
When Do The Bells Ring For Me? (arr. Dave Barduhn)
The Days Of Wine And Roses (arr. Chris Stover) Chris Stover- Trb.
These Foolish Things Remind Me Of You (arr. Chris Stover) Chris Stover- Trb.
On The Sunny Side Of The Street (arr. Norm Wallen)
Greasy Sack Blues (arr. Norm Wallen)
Orange Colored Sky (arr. Norm Wallen)
Blee Blop Blues (arr. Norm Wallen)
Isn't It Romantic (Female) (arr. Norm Wallen)
Isn't It Romantic (Male) (arr. Norm Wallen)
Move (arr. Norm Wallen)
On A Clear Day (arr. Barbara Wood)
Like Someone In Love (arr. Ann Bevin)
Walk Between The Raindrops (arr. Norm Wallen)
I'll Be Seeing You (arr. Dave Cazier)
This Can't Be Love (arr. Dave Barduhn)
Somethin' Takes Over Me (arr. Norm Wallen)

FLAC Only

This tape was labeled "Live Master." 1099 is the same thing, but labeled "Master" This tape is a bit shorter, more edited, and a bit more noisy than 1099. I believe this tape 1100 is a copy of the grand master 1099. The FLAC was retained, but no m4a's generated.

1991_11_22_Moawad_JB1

1102 Jazz Nite 11/22/1991 Jazz Band I

(Deed I Do- above)

Mr. Beautiful Walks His Pet Pig (Dave Metzger) Craig Fittibaldi- TS, Jake Bergevin- Tpt.

Christopher Columbus (arr. Bob Mintzer) Chip Phillips- AS. Ed Bisquera- Pno.

I Remember Clifford (arr. Sammy Nestico) Jim Sisko- Tpt.

Take Me Out To The Ball Game (arr. Neal Finn) Andrew Nelson- Bari, Tanya Sirsnick?

AS

Them There Eyes (trans. John Ward) Jason Ellison- Guit.

Electric City (Mark Taylor) Bob Bradley- TS

This is the earliest Jazz Nite in history to this point.

FLAC and m4a's Completed.

1991_11_22_Moawad_JB2

1101c Jazz Nite 11/22/1991 Stage Band II

Jake Bergevin- Dir.

Bye Bye Blackbird (arr. Mark Taylor) Mike Kitony, Rick Carmody-trb

Double Fault Blues (Ray Brown) Shawn Macy- AS, Chuck Mueller- Bs

Scorpion Dance (Bob Curnow) Mark Howard- Tpt.

This is the earliest Jazz Nite in history to this point. John dedicates the concert to Eric Sumeri, who was badly injured in a car accident in early September. You can enjoy Eric's playing, singing and arranging the four prior years. At this writing I see Eric on occasion at Jazz Nites on campus. His recovery continues. It is unclear how much music he is doing today.

FLAC and m4a's Completed.

1991_11_22_Moawad_JB3

1101 Jazz Nite 11/22/1991 Tape 1

1101a Jazz Nite 11/22/1991 Jazz Lab Band III

Garey Williams- Dir

Now's The Time (arr. Dave Barduhn) Christopher Cornet?- Tpt.
The Very Thought Of You (arr. Dave Barduhn) Troy Lydeen- Flg.
Bill Bailey (arr. Dave Barduhn)

FLAC and m4a's Completed.

1991_11_22_Moawad_VJ1
1101d Jazz Nite 11/22/1991 Vocal Jazz I

Softly, As In A Morning Sunrise (trio)
There'll Be Some Changes Made (arr. Ken Kraintz) Nathan Lansing- Voc.
All My Tomorrows (arr. Dave Cazier) Bob Perrera- Voc.
Li'l Darlin' (arr. Dave Barduhn) Kris Bryan- Voc.
Deed I Do (arr. Dave Cazier) Gerald Carroll- Voc.

Paul Sherrard- Dms, Todd Peterson- Bs, Ed Bisquera- Pno.

The final tune Deed I Do is actually the first cut on 1002. It has been listed here along with the m4a. The FLAC is on 1102.

FLAC and m4a's Completed.

1991_11_22_Moawad_VJ2
1101b Jazz Nite 11/22/1991 Jazz Choir II
Jake Bergevin- Dir.

Brahms Lullaby (arr. Gene Puerling)
Satin Doll (arr. Dave Cazier) Mike Kitohnic?- Pno
Doxy (arr. Dave Cazier) Nathan Nash and Kim Lang- Voc.
Everybody's Boppin' (arr. Jon Hendricks) Kristen Sharp, Ryan Lewis, Brian Mitchell,
Glen Johnson- Voc.

This group uses ambient mics. The Brahms Lullaby audio was amplified 20 db for the m4a, but left original on the FLAC. There is some confusion whether Brahms Lullaby is arranged by Gene Puerling or Michele Weir. The Weir version may be SSAA.

FLAC and m4a's Completed.

1992_00_00_Moawad_JB1
1123b CWU 1991-1992 Jazz Band I

Bill Bailey (arr. Tom Kubis)
Looking Up Old Friends (arr. Matt Catingub)
Them There Eyes (trans. John Ward)
Bone-A-Fyed (John Ward)
Take Me Out To The Ballgame (arr. Neal Finn)
Chelsea Bridge (arr. Mark Taylor)
Source Material (Thomas Gause)
St. Louis Blues (arr. Allen Carter)
Battle Of The Bop Brothers (Matt Catingub) (ending lost)

FLAC and m4a's Completed.

1992_00_00_Moawad_VJ1
1123a CWU 1991-1992 Jazz Choir I

Harold's House Of Jazz (arr. Norm Wallen) from 1108
Deed I Do (arr. Dave Cazier)
Miss Otis Regrets (arr. Ward Swingle)
All My Tomorrows (arr. Dave Cazier)
Seven Steps To Heaven (arr. Javier Medrano)
Rhythm-A-Ning (arr. Dave Cazier)
Oh, Johnny, Oh (arr. Ward Swingle)
Now's The Time
Li'l Darlin' (arr. Norm Wallen)
I Get Along Without You Very Well
Walkin' (trans. Norm Wallen)

It's possible some of these tracks are elsewhere in the archive too. However, this is the "official release" from Moawad for this school year. The master tape is Sony UX Pro 90 and is marked both Live and Master. It is carefully edited and has some post production including reverb, etc.

It is far less time consuming to simply create the m4a's and purge the duplicates later, than to search the semi-completed archive at this point.

The tape contained no arranger or soloist information. It is highly likely the soloists are the same as prior spring performances. The arrangers are almost certainly the same. That information is generally not attached to these m4a's.

On the other hand, Moawad did rotate feature soloists from time to time, especially if somebody's mom was in the audience. I could have guessed fairly accurately, but didn't. I'll leave that to these performers to decipher.

Now's The Time sometimes appears in the archive as Now Is The Time. Now's is correct for this Charlie Parker tune, with the Eddie Jefferson lyric.

FLAC and m4a's Completed.

1257a is Band II 05/13/1993 (See 1279)

1257b Jazz Nite 03/09/1994 Jazz Band I (See 1118 1119 for Groups I)

1258 (See 1148)

Cassette (Snavely)

Clay Jenkins and Kim Richmond 1994

1259 (See 1170)

Cassette (Snavely) 03/04/1995

1260 (See 1171-1172)

Cassette (Snavely) 04/13/1995

See 1171-1172

1261 (See 1185)

Cassette (Snavely) 05/18/1995 See 1185

1262 (See 1188)

Cassette (Snavely)
1188 is the 05/14/1996 Jazz Nite DAT master

1992_00_01_Moawad_JB2
1257a CWU Band II 1992-1993 Aaron Smith, Cond.
(Quite probably spread among other recordings here somewhere)
See 1279 5/13/1993 etc.

Camel Walk (Bill Chase)
Unknown (1) medium up swinger
Mira Mira (Matt Harris)
Blues For Kapp (Marty Paich) (aka Coldwater Canyon Blues)
Big Swing Face (Bill Potts)
Don't Be That Way (arr. Matt Catingub)
Channel One Suite (Bill Reddie) recording stops suddenly and never resumes.

This appears to be a compilation cassette of Grad Assistant Aaron Smith's Band II from the '91-92 school years.

It is an ambitious undertaking, especially for Band II. Camel Walk I've never heard anywhere except recorded by Woody Herman in '62. Two others are thus far unknown. Blues for Kapp may not have been published at this point, and was recorded by the Maynard Ferguson band as Coldwater Canyon Blues.

This may be the Big Schving Face Bob Eberhardt transcription before the real one was published. Channel One had been lost from the CWU files since the '67 or '68 band played it.

There is no talking on the recording.

1298 02/06/1992 Jazz Band II, Jake Bergevin, dir
(See 1103)

1298 Jazz Nite II 02/06/1992 Jazz Band II
Jake Bergevin- Dir.

Sweet Georgia Brown(arr. Sammy Nestico) Joe Escriba- TS, Chuck Mueller- Bs
Double Fault Blues (Ray Brown) Chuck Mueller- Bs, Shawn Macy- AS, Mike Katonia- Pno

That's Life (arr. Billy May- trans.) Christina Bergevin- Voc.

Early Autumn (Ralph Burns) John Siva- TS, Shawn Macy- AS, Mike Katonia- Pno

I Can't Stop Loving You (arr. Dave Wolpe) Eric Stevens- Trb.
Everybody's Boppin' (Peter Gries- Narrator) Kurt Medford, Kristen Sharp, Tom Mettler,
Eric Stevens, Shawn Macy, Bruce Leonardy
Scorpion Dance- ending lost (Bob Curnow) Mark Howard- Tpt.

Jake Bergevin was certainly busy. Did any other grad assistant ever direct Band III, Band II and Choir II in the same quarter, plus play in Band I?
This FLAC only was retained for no good reason

1992_02_06_Moawad_JB2
1103c Jazz Nite II 02/06/1992 Jazz Band II
Jake Bergevin- Dir.

Sweet Georgia Brown(arr. Sammy Nestico) Joe Escriba- TS, Chuck Mueller- Bs
Double Fault Blues (Ray Brown) Chuck Mueller- Bs, Shawn Macy- AS, Mike Katonia-
Pno
That's Life (arr. Billy May- trans.) Christina Bergevin- Voc.
Early Autumn (Ralph Burns) John Siva- TS, Shawn Macy- AS, Mike Katonia- Pno
I Can't Stop Loving You (arr. Dave Wolpe) Eric Stevens- Trb.
Everybody's Boppin' (Dave Barduhn) (Peter Gries- Narrator) Kurt Medford, Kristen
Sharp, Tom Mettler, Eric Stevens, Shawn Macy, Bruce Leonardy
Scorpion Dance- ending lost (Bob Curnow) Mark Howard- Tpt.

This was a rare Jazz Nite for the period with no "first groups" performing. It gave everybody a chance to stretch at bit. The concert was in good hands, mostly directed by Jake Bergevin. At this writing Jake has built a highly successful program at Edmonds Woodway HS, as well as a pro career as a singer and trumpeter. I believe this is the first appearance of his wife as Christina Bergevin (Lehman). Narration by Music Department Chair Peter Gries was too good to omit on the combined band/choir chart on Everybody's Boppin'.

See FLAC 1298 for a different copy of this tape found at the library.

The origin of the Everybody's Boppin' band parts are unknown. The files have a chart by Dave Barduhn VJ-0040, which only credits Jon Hendricks and not Barduhn. This recording does not follow the John Ward version in the files. Jake probably compiled the horn parts from various I Got Rhythm sources.

That's Life is another Billy May transcription from the 1967 Nancy Wilson "Just For Now" LP. The same unknown person did the Winschester Cathedral transcription on 1038b.

Jazz Band I would perform at convention the following week, and with trombonist Jiggs Whigham the week after that. (1104-1105)

FLAC and m4a's Completed.

1992_02_06_Moawad_JB3
1103 Jazz Nite 02/06/1992
1103a Jazz Nite II 02/06/1992 Jazz Lab Band III
Jake Bergevin, dir

One For The Money (Fred Karlin) Steve Walker- TS.
Satin Doll (arr. Bob Lowdon) David Anderson- Bs, Steve Walker- TS, Lou Liquet?- Pno.
Now Is The Time (arr. Dave Barduhn) Chris Hull- AS, Chuck Quinell- Dms.
Donna Dance (Steve Wright) Craig Johnson- AS.
Bill Bailey (arr. Dave Barduhn)

FLAC and m4a's Completed.

1298 Jazz Nite II 02/06/1992 Jazz Lab Band III
Jake Bergevin- dir.

(See 1103)

Jazz Choir II Jake Bergevin, dir
Glenn Harris- Bs, Chris Francis- Dms, Mike Tatania?- Pno

It Smells Like Swing Spirit (Mike Tatania?) (Trio Only)
Until I Met You (Corner Pocket) (arr Norm Wallen) Charlie Chamberlin, Jasmine Grimstad, Curt Medford, Matt Cruger, Mary VonZimmerman- Voc Solos
Doxy (arr. Dave Cazier) Courtney, Doug, Gretchen, Ryan- Solos
Brahms Lullaby- arr. Gene Puerling
Satin Doll (arr. Dave Cazier) (Beginning lost)
A Foggy Day In London Town (arr. Eric Sumari) Kristin Sharp, Brian Mitchell- voc solos.

1992_02_06_Moawad_VJ2
1103b Jazz Nite II 02/06/1992 Jazz Choir II

Jake Bergevin- Dir.

It Smells Like Swing Spirit (trio) Glen Harris- Bs, Mike Kitani- Pno , Chris Francis- Dms
Until I Met You (Corner Pocket) (arr. Kirk Marcy) Charlie Chamberland, Jasmine
Grimstad, Curt Medford, Mathew Cruiser, Mary VonZimmerman- Vocals
Doxy (arr Dave Cazier) Courtney, Doug, Gretchen, Ryan- solos
Brahms Lullaby (arr. Gene Puerling)
Satin Doll (arr. Dave Cazier) Mike Katonia- Pno.
A Foggy Day In London Town (arr Eric Sumeri) Kristin Sharp, Brian Mitchell- solos

Until I Met You is the vocal version of the Count Basie classic instrumental
Corner Pocket. It was recorded on an early Manhattan Transfer album, including
vocalise versions of the original Basie solos.

There are several transcriptions. I completed my version in late December of 1990
and sent it to Moawad. This CWU recording appeared the following school year along
with several other charts I'd sent in the same package.

Kirk Marcy completed a similar project, date unknown, which is in the files. My
version has disappeared. Given the detail in the rhythm section parts in my version that
do appear here, I'd guess this is my arrangement, especially since it is mysteriously
missing.

It's no big deal either way. Kirk gets credit this time, even for the CWU Jensen-
Hole recording 7 years later in 1999. All of them could be Kirk's chart.

In this period it was a personal frustration for me all the Northwest vocal jazz
writers wrote arrangements based on the same recorded sources and achieved virtually
identical results. With so many potentially great charts left unwritten because we were
all writing the "same chart," couldn't we get organised and share news of what we were
transcribing virtually note for note from Manhattan Transfer?

This was a time before the internet and email. Such a collaboration never
happened. But, Caz ultimately proved correct. These circumstances turned out to be few
relative to the grand scheme of things.

FLAC and m4a's Completed.

1992_02_15_Moawad_JB1

1104 WMEA Tacoma Sheraton 02/15/1992 Jazz Band I

Bill Bailey (arr. Tom Kubis)

Stella By Starlight (arr. Chris Stover) Craig Sinibaldi- TS, Jake Bergevin- Tpt, Bob
Bradley- TS, Ed Bisquera- Pno, Chris Stover- Trb.

Too Hip For The Room (arr. Chris Bruya) Jim Sisko- Tpt, Bob Bradley- TS
Chelsea Bridge (arr. Mark Taylor) Tom Gause- Tpt.
Source Material (ending lost) (Tom Gause) Tom Gause- Tpt
Take Me Out To The Ball Game (arr. Neal Finn)

And thus the multi-year introduction of Tom Gause begins. When trumpet teacher Robert M (BeeP) Panerio, Sr retired, Tom Gause was hired as his replacement in 1991. Gause was to take over the jazz bands on Moawad's retirement, which was 7-8 years away. Moawad featured him with the jazz bands at every opportunity to promote the CWU trumpet studio, to gain name familiarity in the education community, and to ensure a smooth transition to his ultimate jazz band duties.

I didn't know Tom Gause well at all, but it is safe to say he was a vastly different personality than Panerio and Moawad. He was much less outgoing, with an entirely different kind of aggressiveness. All the trumpet players loved and respected Gause immensely, and deservedly so. As you will hear, he was quite a player and wonderful teacher.

Unfortunately Tom Gause passed in 2001 at age 54 from cancer, less than three years after he took over for the retiring Moawad. He was too ill to teach Fall 2001

FLAC and m4a's Completed.

1992_02_24_Moawad_JB1

1105 Jazz Nite 02/24/1992 Jazz Band I with Jiggs Whigham

Take Me Out To The Ballgame (arr. Neal Finn) JZ-1253

Love Walked In (arr. Paul Ferguson) Jiggs Whigham- Trb. JZ-1229

Embraceable You (arr. Manny Albam) Jiggs Whigham- Trb. JZ-1226

Come Rain Or Come Shine (arr. Rob Pronk) Jiggs Whigham- Trb. JZ- 1228

You'd Be So Nice To Come Home To (arr. Manny Albam) Jiggs Whigham- Trb. JZ-1227

How Long Has This Been Going On (arr. Paul Ferguson) Jiggs Whigham- Trb. JZ- 1225

It Could Happen To You (arr. Francy Boland) Jiggs Whigham- Trb. JZ- 1224

Sugarbox (Beginning Lost) (Rokovic) Jiggs Whigham- Trb. JZ-1223

It Could Happen To You is a Francy Boland arrangement. This represents quite a treasure, as the only authentic Boland score I have ever seen. These are exceedingly rare, and in his original manuscript too!

Jiggs left this chart and all the others in our CWU library. Rob Pronk is an excellent european arranger and player. Paul Ferguson is also excellent. All these charts need to be heard again!

FLAC and m4a's Completed.

1992_03_07_Moawad_JB1

1122 Concert Band Festival 1992 Jazz Band I

Likely 03/07/1992

Flight Of Fancy (Bob Florence) Chris Crumpler- Dms, Ed Bisquera- Pno, James Brown- Conga

Falling In Love With Love (arr. Matt Catingub)

Too Hip For The Room (Williams arr. Bruya) Bob Bradley- TS, Jake Bergevin- Tpt.

Chelsea Bridge (arr. Mark Taylor) Tom Gause- Flg.

Looking Up Old Friends (arr. Matt Catingub) Ed Bisquera- Pno, Jim Sisko- Tpt, Chip Phillips- AS.

This is most probably a late afternoon short set from the Concert Band Festival, which usually happens in early March on-campus. In introducing Gause on Chelsea Bridge, Moawad mentions Gause had played "legit" with the CWU Wind Ensemble at noon.

The tape reads only "1st Band 91-92 Spring." Thus the confusion, as Band fest is usually Winter quarter. Maybe it was different that particular year. I doubt it, as progress on some of these charts is quite significant like the span from early March to late May would indicate.

Charts don't improve this significantly between Mother's Day and Spring Jazz Nite 10 days later.

FLAC and m4a's Completed.

1992_03_13_Moawad_JB1

1106 Jazz Nite Winter 03/13/1992 Jazz Band I

Flight Of Fancy (Bob Florence) Jay Brown- Perc Ed Bisquera- Pno, Chris Crumpler?- Dms.

Too Hip For The Room (arr. Chris Bruya) Jim Sisko- Tpt, Bob Bradley- TS, John Risk?- Dms.

Things Ain't What They Used To Be (arr. David Berger?) Tanya Freestad?- AS.

Stella By Starlight (arr. Chris Stover) Chris Stover- Trb.

Looking Up Old Friends (Matt Catingub) Jim Sisko- Tpt, Chip Phillips- AS.

Chelsea Bridge (Tom Gause- Flg.)
Source Material (Tom Gause) Tom Gause- Tpt.
Bill Bailey (arr. Tom Kubis) Bob Bradley- TS, Greg Sinibaldi- AS, Jake Bergevin- Tpt, Ed Bisquera- Pno etc.

Moawad: Flight of Fancy- That was a samba, the kind of a tune where you wear your underwear out from the inside out.

FLAC and m4a's Completed.

1992_03_13_Moawad_VJ1
1107 Jazz Nite Winter 03/13/1992 Jazz Choir I

My Romance (Trio) Ed Bisquera- Pno, Todd Peterson- Bs, Paul Sherrard- Dms.
Harold's House Of Jazz (arr. Norm Wallen) Bob Herrera- Voc.
Miss Otis Regrets (arr. Ward Swingle)
Rhythm-A-Ning (arr. Dave Cazier) Kristine Bryan- Voc.
Seven Steps To Heaven (arr. Javier Medrano) Angela Goude- Voc.
Deed I Do (arr. Dave Cazier) Javier Medrano- Voc.
Lil' Darlin' (arr. Norm Wallen) Becky Brinson- Voc.
Oh Johnny, Oh (arr. Ward Swingle)
I Get Along Without You Very Well (arr. Javier Medrano) Christina Bergevin- solo
Walkin' (trans. Norm Wallen) Alan Peete- Voc, Thomasina Peredo- Voc.

FLAC and m4a's Completed.

1992_05_00_Moawad_JB1
1120 Band I Session 05/1992 Tape 1

01 Stella By Starlight (arr. Chris Stover)
02 No Axes For Saxes (Schon)
03 There's Always Someone Else Around (Tom Calderaro)
04 Chelsea Bridge (Take 1) (arr. Mark Taylor)
05 Chelsea Bridge (Take 2) (arr. Mark Taylor)
06 Source Material (Thomas Gause)
07 Things Ain't What They Used To Be (Take 1) (arr. David Berger)
08 Things Ain't What They Used To Be (Take 3) (arr. David Berger)
09 St. Louis Blues (arr. Allen Carter)

- 10 I Remember Clifford (arr. Sammy Nestico) Jim Sisko-Tpt.
- 11 Battle Of The Bop Brothers (Matt Catingub) Greg Sinibaldi, Bob Bradley- TS
- 12 Takin' The "A" Stuff (arr. Tom Kubis)

1120 and 1121 were combined for sorting purposes in MediaAMP.

FLAC and m4a's Completed.

1121 Band I Session 05/1992 Tape 2

- 13 Bill Bailey (arr. Tom Kubis)
- 14 Looking Up Old Friends (Matt Catingub) Ed Bisquera- Pno, Jim Phillips- Alto, Jim Sisko-Tpt.
- 15 Them There Eyes (trans. John Ward)
- 16 Bone-A-Fyed (John Ward)
- 17 Electric City (Mark Taylor)
- 18 Take Me Out To The Ballgame (arr. Neal Finn)
- 19 Flight Of Fancy (Bob Florence)
- 20 Too Hip For The Room (Williams arr. Chris Bruya)

1120 and 1121 were combined for sorting purposes in MediaAMP.

Trombonist John Ward warrants repeated discussion in the archive. Ward stories are the stuff of much Central legend and lore you can read elsewhere here. From the Tri-Cities (Pasco I think,) John wrote literally hundreds of transcriptions and originals for both jazz band and jazz choir over the years. After Central, John moved to LA and had several charts in the book of the Johnny Carson Tonight Show Band. He also fronted his own pro trombone ensemble "Slide FX."

Bone-A Fyed was recorded as a combo tune on the very first senior recital in Central history allowed to include jazz on May 13, 1971. Later in the '70s it became a big band chart Moawad would bring back over the years as appropriate available trombone sections allowed.

Them There Eyes is an example of one of the multi-dozens of transcriptions or "record copies" John did for Hal Sherman at Kent Meridian High School in Kent, WA. The source recording is the US Air Force "Airmen of Note."

This same setting of Them There Eyes would become a vocal jazz choir chart too.

Except for a few who knew the truth, John's work is almost completely unknown and uncredited. His earlier manuscripts were signed simply "J.E.W., C.C, Ca," Which

stood for John E Ward, Culver City, California, where he was living at the time. Later charts said "J.E.W., Ga, Ca," after he moved to Gardena, California.

It is unlikely you will find an initialed score, as Hal Sherman never released them.

John's "day job" (as of this writing in 2014) is tending his flock as long-time minister of a Baptist church in Gardena, CA. What a player, what a writer, and a great guy!

FLAC and m4a's Completed.

1992_05_00_Moawad_VJ2

1300 Jake Bergevin- VJ II Studio 1992 Master

All these cuts appear elsewhere in the archive

When I was digging through dusty tapes in the Brooks Music Library I found this cassette un-cataloged sitting on a shelf with two other Jake Bergevin tapes. In what must be Jake Bergevin's handwriting on the insert spine this first one says "Jazz Choir-Studio 92 Master."

The list of songs says Jake Bergevin "Jazz Choir" with the first 4 titles below. There are no other indications what it might be.

Too Young For The Blues (Take 1) TTBB Hi-Lo's version from "I Presume" ?? with trio

Too Young For The Blues (Take 2) (arr. Dave Cazier)

Rock-A-Bye Baby (Take 1) (arr. Michele Weir) a cappella women

Rock-A-Bye Baby (Take 2) (arr. Michele Weir)

Until I Met You (Corner Pocket) "The Manhattan Transfer version."

A Child Is Born (arr. Jack Kunz)

Spain (Take 1) (arr. Chris Bruya)

Spain (Take 2) (arr. Chris Bruya)

There are two Hi-Lo's versions of Too Young For The Blues in the files. At the time of the archives recordings only the Cazier version was available JZ-0210. The version 1402p arrived from Mt. Hood many years later and looks promising.

The vocalist on A Child Is Born sounds like Jake Bergevin to me.

Dennis Claypool was the long-time head of the music library in the Brooks library. Shortly before his retirement he helped me locate all the jazz concert cassettes in the library that were not part of the tapes held by Moawad at his home.

Moawad certainly had all these tapes, but the masters were lost over the years.

This is a list of all the cassettes, and the assigned archive numbers. All these tapes were digitized and returned to the library. You will not find these tapes stored with the Moawad tapes.

1274 12/??/1992 Jazz Band II etc.
1275 03/05/1993 Jazz Nite II 1 of 2 tapes
1276 03/05/1993 Jazz Nite II 2 of 2 tapes
1277 03/12/1993 Jazz Band I
1278 03/12/1993 Jazz Band I
1279 05/13/1993 Jazz Nite II 1 of 2 tapes
1280 05/13/1993 Jazz Nite II 2 of 2 tapes
1281 1282 02/09/1995 IAJE Nite
1283 1284 05/16/1995 IAJE Nite
1285 05/12/1996 Jazz Nite
1286 1287 02/27/1998 Jazz Nite II
1288 03/13/1998 Jazz Nite I
1289 1290 1291 05/29/1998 Jazz Nite 3 Tapes
1292 11/13/1998 Faculty Jazz Recital
1293 01/29/1999 IAJE Combo Nite
1294 05/28/1999 Jazz Nite II
1295 06/04/1999 Jazz Nite I
1296 IAJE Nite I 02/11/2000
1297 IAJE Combo Nite 02/11/2000
1298 Jazz Nite II See 1159 03/10/2000
1299 Jazz Nite I 06/02/2000
1300 CBC/CWU 10/04/2000 See 1214 DAT

1992_05_07_Moawad_VJ1
1109 Vocal Jazz Summit 05/07/1992

(Trio Track damaged and lost)

Deed I Do (arr. Dave Cazier) Javier Medrano- Voc.
Now Is The Time (arr. King/Cazier) Barry Bergstrom- AS
Miss Otis Regrets (arr. Ward Swingle)
Tenor Madness (arr. Waldo King) Barry Bergstrom- TS
Oh Johnny, Oh (arr. Ward Swingle)
I Get Along Without You Very Well (arr. Javier Medrano) Christina Bergevin- Voc.
Harold's House Of Jazz (arr. Norm Wallen) Barry Bergstrom- AS

Walkin' (trans. Norm Wallen) Barry Bergstrom- Harm, Nathan Lansing, T Thomasina Peredo, Alan Peet- Voc.

Todd Peterson- Bs, Paul Sherrard- Dms, Ed Bisquera- Pno.

FLAC and m4a's Completed.

1992_05_09_Moawad_JB1

1124 Jazz Invite 05/09/1992 Jazz Band I

Takin' The "A" Stuff (arr. Tom Kubis) Chris Stover- Trb.

Falling In Love With Love (arr. Matt Catingub) Jake Bergevin- Tpt.

Willis (Bob Florence) Chip Phillips- AS, Ed Bisquera- Pno, Jim Sisko- Flg.

St. Louis Blues (arr. Allen Carter)

Not many realize Willis was written by Bob Florence in tribute to his longtime friend Willis "Bill" Holman.

FLAC and m4a's Completed.

1992_05_09_Moawad_VJ1

1110 Jazz Invite 05/09/1992 Jazz Choir I

Now Is The Time (arr. King/Cazier) Barry Bergstrom- AS

Li'l Darlin' (arr. Norm Wallen) Becky Brinkman- Voc.

Miss Otis Regrets (arr. Ward Swingle)

Walkin' (trans Norm Wallen) Barry Bergstrom- Harm, Nathan Lansing, Thomasina Peredo, Alan Peete- Voc.

Todd Peterson- Bs, Paul Sherrard- Dms, Ed Bisquera- Pno.

The audio here was normalized for the m4a's but left original for the FLAC

Moawad cuts the late afternoon concert short, as he sensed the students were tired. Also, several Band I guys had an 8:00 gig in Yakima.

FLAC and m4a's Completed.

943

(See instructions in 940 and 941)
FLAC and m4a's Completed

Also four WAV files, one for each track with 4-track Fostex MR-8HD
1992_06_00_Moawad_VJ1
Jazz Choir I Probably June 1992

Now's The Time (arr. Dave Cazier / Waldo King)
Harold's House Of Jazz- (arr. Norm Wallen)
Walkin' (arr. Norm Wallen)
Lil' Darlin'- (arr. Norm Wallen)
I Get Along Without You Very Well- (arr. Javier Medrano) (Christina Bergevin- voc?)
Seven Steps To Heaven (arr. Javier Medrano) (Take 1)
Seven Steps To Heaven (arr. Javier Medrano) (Take 2)
Rhythm-A-Ning (Take 1) (arr. Dave Cazier)
Rhythm-A-Ning (Take 2) (arr. Dave Cazier)
Lil' Darlin' (Take 2) - (arr. Norm Wallen)
Bye Bye Blackbird (Take 1) (arr. Dave Aaberg)
Bye Bye Blackbird (Take 2) (arr. Dave Aaberg)

1108

1108 is the Jazz Choir I portion of 1113. 1108 is slightly less edited (30 seconds longer) than 1113, and thus was declared the master, though it is likely a copy too. So, the Jazz Choir m4a files were created from 1108.

M4a files of the Jazz Band I portion of this concert were created entirely from 1113 despite an intact 1st tune existing on 1108.

It likely makes little difference as both 1113 and 1108 are same generation copies of some lost master.

1108 Jazz Nite 05/15/1992 Vocal Jazz I

Now Is The Time (arr. King/Cazier) Barry Bergstrom- AS.
Li'l Darlin' (arr. Norm Wallen) Becky Brinson- Voc.

Tenor Madness (arr. Waldo King) Barry Bergstrom- TS.
I Get Along Without You Very Well (arr. Javier Medrano) Christina Bergevin- Voc.
Harold's House Of Jazz (arr. Norm Wallen) Barry Bergstrom- AS.
Oh Johnny, Oh (arr. Ward Swingle)
Miss Otis Regrets (arr. Ward Swingle)
Walkin' (trans. Norm Wallen) Barry Bergstrom- Harm, Nathan Lansing, Thomasina Peredo, Alan Peete- Vocs.

Todd Peterson- Bs, Paul Sherrard- Dms, Ed Bisquera- Pno.

This audio was normalized for the m4a files but left intact for the FLAC
These two Jazz Band I tracks are copies of 1113

Jazz Nite 05/15/1992 Jazz Band I
Fascinating Rhythm (arr. Paul Rowan)
Willis- (Bob Florence) excerpt

Saved as FLAC only for backup of 1113

1111 (See 1124)

Jazz Invite 05/09/1992 Jazz Band I
1111 was entirely deleted when the 1124 master was found

1992_05_10_Moawad_JB1
1112b Jam For Brunch 05/10/1992 Jazz Band I

Takin' The "A" Stuff (arr. Tom Kubis) Chris Stover- Trb
Falling In Love With Love (arr. Matt Catingub) Jake Bergevin- Tpt.
I Remember Clifford (arr. Sammy Nestico) Jim Sisko- Tpt.
Willis (Bob Florence) Jim Sisko- Tpt, Chip Phillips- AS.
St. Louis Blues (arr. Allen Carter) Bob Bradley- TS, Ed Bisquera- Pno, Chris Stover- Trb.

FLAC and m4a's Completed.

1018 Spring Jazz Nite 05/10/1992 Band III, Choir II, Band II

1018 is entirely undated. It is the companion tape of 1112 Somehow this tape ended up wildly out of chronological order, which made it subject to considerable confusion. This is not the companion Band III tape from 1017, 12/07/1984 above. I believe I've corrected all the dates and conductors attached to the various titles.

The tape opens with Band III directed by Garey Williams.

Jake Bergevin directs Jazz Choir II, utilizing one-on-a-mic technology for perhaps the first time. They open with the men, followed by the women for one tune each.

The women prepared a poem of song titles thanking Jake for an entire year of hard work, indicating this must be Spring Jazz Nite from 1992 when Jake graduated with his Masters. It also supplies evidence Jake was the unknown and uncredited conductor on other recordings in 1992 for Band II and Choir II.

Jake then conducts Band II.

Moawad mentions from this point on the bands will be called I, II, III, thus dropping the tradition of Jazz Ensemble, Stage Band, and Lab Band.

Again as detailed elsewhere, these terms originated from bygone days when jazz wasn't widely accepted in educational circles. (Note the jab at North Texas, where their top group is the 1:00 Lab Band. At Central the Lab Band was group III.)

1992_05_10_Moawad_JB2

1018c Jazz Nite 05/10/1992 Jazz Band II

A Tribute To Art Fern (Rob McConnell) Eric Stevens- trb.

Doin' The Bathtub Boogie (Gordon Goodwin)

Exactly Like This (Tom Kubis) Mark Howard- tpt. Shawn Macy- AS, Jim Abernathy- TS

Caroline And Her Magic Cello Enter The World Of Jazz Rock (Davis) Mark Howard- tpt. Joe Escriba- TS, Shawn Macy- AS.

Jake Bergevin returns to direct the Stage Band (Band II) Exactly Like This does not survive to the CWU files.

Jake does an excellent job introducing all the soloists on the full-length FLAC. I didn't catch all the names.

FLAC and m4a's Completed.

1992_05_10_Moawad_JB3

1018a Jazz Nite 05/10/1992 Jazz Band III (Garey Williams, dir)

Picture IV (Gordon Goodwin) Craig Johnson? and Chris Cope?- AS
Us (Thad Jones)
Caravan (arr. Dave Barduhn)

See annotation for details

FLAC and m4a's Completed.

1992_05_10_Moawad_VJ1
1112a Jam For Brunch 05/10/1992 Jazz Choir I

Deed I Do (arr. Dave Cazier) Frank Eichner- Voc.
Harold's House Of Jazz (arr. Norm Wallen) Barry Bergstrom- AS, Kristine Bryan- Voc.
I Get Along Without You Very Well (arr. Javier Medrano) Christina Bergevin- Voc.
Oh Johnny, Oh (arr. Ward Swingle)
Lil' Darlin' (arr. Norm Wallen) Rebecca Brinson- Voc.
Tenor Madness (arr. Waldo King) Barry Bergstrom- TS
Walkin' (trans Norm Wallen) Barry Bergstrom- Harm, Nathan Lansing, Thomasina Peredo, Alan Peete- Voc

Todd Peterson- Bs, Paul Sherrard- Dms, Ed Bisquera- Pno.

FLAC and m4a's Completed.

1992_05_10_Moawad_VJ2
1018b Jazz Nite 05/10/1992 Jazz Choir II (Jake Bergevin, dir)

Too Young For The Blues (Jazz Choir Men's Section) Hi-Lo's (arr. Dave Cazier)
Rock A Bye Baby On The Treetop (arr. Michele Weir) (Jazz Choir Women's Section)
A Child Is Born (Thad Jones arr. Jack Kunz) Kim Lyons (Snavelly)- voc.
Spain (arr. Chris Bruya)

There are two Hi-Lo's versions of Too Young For The Blues in the files. At the time of the archive recordings only the Cazier version was available JZ-0210. The version 1402P arrived from Mt. Hood many years later and looks promising.

Kim Lyons would return to Central as Kim Snavelly to be a grad student in 2011-2012.

FLAC and m4a's Completed.

1992_05_15_Moawad_JB1

1113 Jazz Nite 05/15/1992 Jazz Band I

Fascinating Rhythm (arr. Paul Rowan) Bob Bradley- TS, Ed Bisquera- Pno.

Willis (Bob Florence) Jim Sisko- Flg, Tanya Snustad- AS, Ed Bisquera- Pno

Falling In Love With Love (arr. Matt Catingub) Jake Bergevin, Jim Sisko, Tom Gause-
Tpts.

Battle Of The Bop Brothers (Matt Catingub) Greg Sinibaldi and Bob Bradley- TS

I Remember Clifford (arr. Sammy Nestico) Jim Sisko- Tpt.

St. Louis Blues (arr. Allen Carter) Ed Bisquera- Pno, Bob Bradley- TS, Chris Stover- Trb.

Takin' The A Stuff (arr. Tom Kubis) (excerpt)

1113 is partially an edited version of 1108. For Jazz Choir I see 1108

FLAC and m4a's Completed.

1992_05_15_Moawad_VJ1

1108 (and 1113) Jazz Nite 05/15/1992 Vocal Jazz I

Now Is The Time (arr. King/Cazier) Barry Bergstrom- AS

Li'l Darlin' (arr. Norm Wallen) Becky Brinson- Voc.

Tenor Madness (arr. Waldo King) Barry Bergstrom- TS

I Get Along Without You Very Well (arr. Javier Medrano) Christina Bergevin- Voc.

Harold's House Of Jazz (arr. Norm Wallen) Barry Bergstrom- AS

Oh Johnny, Oh (arr. Ward Swingle)

Miss Otis Regrets (arr. Ward Swingle)

Walkin' (trans. Norm Wallen) Barry Bergstrom- Harm, Nathan Lansing, Thomasina
Peredo, Alan Peete- Vocs.

Todd Peterson- Bs, Paul Sherrard- Dms, Ed Bisquera- Pno.

Cassette (Library) What's This? 1115a and 1115b *

Jazz Nite 12/04/1992 1 of 2

Jazz Groups I

Definitely 12/1992, probably 12/04/1992

AIFF Only

1274 Jazz Nite 12/04/1992 Groups II-III

(See 1165)

No m4a's from this source. FLAC retained

1165 Jazz Nite 12/04/1992

Both 1165 and 1274 are library tapes and not masters.

See 1115 for Groups 1 from this Jazz Nite concert.

1165 and 1274 are identical copies. These copies were recorded at such a low level, much of the recording is lost in the audio noise and tape hiss.

1165 was slightly "hotter" and digitized at the highest levels possible.

1165 replaces 1274 entirely. 1274 was retained in FLAC form for no good reason.

Moawad mentions this is the 21st year of Jazz Nites.

He also states the jazz choirs started in 1971. If true, those rehearsals must have been very informal. Their "debut concert" wasn't until 05/16/1973. It is possible they performed concerts earlier that were not recorded, or did not survive to the archive. Moawad was very clear about 05/16/1973 being the official debut, as he marked it on the recordings in his own hand.

There is some confusion over the exact date of this concert. 1115 is marked only "Jazz Nite December 1992". I've assigned the date 12/04/1992. It could have been a week later. Tapes 1165 and 1274 are entirely unmarked. The official records at the Brooks library show two tapes, both labeled 12/??/1992. Since we did have 1115, I assumed 1165 was the "missing" Groups II tape. I could be wrong.

After this, Jazz Nites would usually be split into two separate nights to cut down the concert length, which was close to 4 hours. Generally but not always Jazz Groups I had their dedicated night, and everybody else had a second dedicated night. That way each group could perform more tunes, and Moawad could charge admission for two jam-packed concerts instead of only one.

1992_12_04_Moawad_JB1

1115b Jazz Nite 12/04/1992 Jazz Band I

Proud Mary (arr. Dave Wolpe) Frank Seeberger- Guit, Chris Butler- Dms.

Greazy Wrider (Dave Metzger) Joe Escriba- TS.

I Remember Clifford (arr. Sammy Nestico) Jim Sisko- Tpt.
Orange Colored Sky (arr. Roger Holmes) Thomasina Peredo- Voc
Anthropology (arr. Peter Herbolzheimer) Shawn Macy- AS, Chris Stover- Trb, Ed
Bisquera- Pno, Frank Seeberger- Guit,

FLAC and m4a's Completed.

1992_12_04_Moawad_JB2

1165c- Jazz Nite 12/04/1992 Jazz Band II (Stage Band) Aaron Smith, cond.

The Blues Machine (Sammy Nestico) Frank Johnson- AS, Rich Carmody- Trb, Debbie
Eng- Pno.

Bein' Green (arr. Dave Barduhn) Rich Carmody- Trb.

Double Fault Blues (Ray Brown) Chris Hull- AS, Peter Sams- Bs

Groovin' Hard (Don Menza) Keith VanEaton- TS

Moawad: "The concert is half-over. Two groups left to perform. Go relieve yourself."
(See 1115)

1992_12_04_Moawad_JB3

1165a- Jazz Nite 12/04/1992 Jazz Lab Band III, Garey Williams, cond.

Definitely 12/1992, probably 12/04/1992

Time After Time (arr. Don Schamber) Mike Conrad- Pno, Scott Ketron

I'm Beginning To See The Light (arr. Sammy Nestico) Dan Wahl- AS, Troy Lydeen- Tpt

Smack Dab In The Middle (arr. Sammy Nestico) Mike Conrad- Pno, Aaron Page- TS

Milestones (Arr. Dave Barduhn) Troy Lydeen- Tpt, Shane Trout- Dms

1992_12_04_Moawad_VJ1

1115a Jazz Nite 12/04/1992 Jazz Choir I

Time After Time (arr. Javier Medrano)

Let's Fall In Love (arr. Javier Medrano) Joe Escriba- TS

You Don't Remember Me (arr. Javier Medrano) Melanie Vale- Voc.

A Night In Tunisia (arr. Dave Aaberg) Angela Goude- Voc.

I Can't Believe That You're In Love With Me (arr. Javier Medrano) Joe Escriba- TS, Ed Bisquera- Pno, Gina Langford, Kristin Bright, Gino P?, Frank Eichner, Nathan Lansing- Vocs.

Chris Francis- Dms, Chuck Mueller- Bs, Jason Mahoney- Guit, Ed Bisquera- Pno.

FLAC and m4a's Completed.

1992_12_04_Moawad_VJ2

1165b- Jazz Nite 12/04/1992 Vocal Jazz II, Aaron Smith, cond.

Tenor Madness (arr. Waldo King)

Groove Merchant (arr. Dave Barduhn) Courtney Jamison, Melina Miles, Kristin Sharp- Vocs

Sometimes (arr. John Moawad)

A Room Without Windows (arr. Dave Barduhn) Gretchen Aldrich, Kirk Medford- Vocs.

Dms- Shane Trout, Bob Crow- Guit, Shawn Macy, Peter Sams- bss.

Sometimes is the only Moawad arrangement I'm aware of. They may have gone "off mic" for this one, which accounts for the low sound volume and high noise. The original manuscript framed and on the wall at "Coaches" coffee shop near the music building.

1114

Deemed a copy of 1115 Not Digitized

There is some confusion here, because tape 1115 is marked "Jazz Nite Dec 1992" in Moawad's own hand. 1114 is differently marked Fall Jazz Nite 1992." Documents in the Brooks Library files call this "Winter Jazz Nite 1992," which was actually 3/12/93.

No actual date is written on any source, so I have assigned the "typical" calendar date of 12/04/1992 for Fall Jazz Nite.

1115 (Library Tape)

Jazz Nite 12/1992 Friday, probably 12/04/1992

Jazz Choir I

After this, Jazz Nites would usually be split into two separate nights to cut down the concert length, which was close to 4 hours. Generally but not always Jazz Groups I had their dedicated night, and everybody else had a second dedicated night. That way each group could perform more tunes.

Also, Hertz Hall capacity was only 400, so with two concerts, 800 listeners could be served.

There is confusion, as no recordings from this concert indicate the exact date. (See 1114.) 1115 is marked "Jazz Nite Winter 1992" in the library. It could have been a week later, but clearly it is Fall Jazz Nite.

Yes, it is winter, but Winter Jazz Nite is in March. I have assigned the date as 12/04/1992.

The Brooks Library shows a second tape with no exact date for Band II, Band III and Choir II directed by Jake Bergevin. That tape is lost from the library.

The Brooks Library has nothing from Spring Jazz Nite 05/10/1992. Archive tapes 1112 and 1018 are the complete concert, even though the cassettes are widely spread in the archive.

1276 Cassette (Library) See 1125, 1126

Jazz Nite II 03/05/1993 2 of 2
Jazz Band III- Garey Williams, dir.
Sunny Side Of The Street
AIFF Only

1993_03_05_Moawad_JB2
1126b Jazz Nite II 03/05/1993 Jazz Band II
Aaron Smith- Conductor

Sister Sadie (arr. Unknown) Cliff Pearl- AS, Ron Crow- Guit.
Theme From Ice Castles (arr. Dave Barduhn) Jeff Smith- Tpt.
Fascinating Rhythm (arr. Sammy Nestico) Steve Van Eaton- TS
After The Rain (arr. Sammy Nestico) Rich Parsee- Trb, Debbie Eng- Pno, Chris Hill- AS
My Funny Valentine (arr. Don Rader) Mark Howard- Tpt, Craig Johnson- AS.
The Blues Machine (Sammy Nestico) Chris Hull, Craig Johnson- AS, Rich Carmody- Tbn, Debbie Eng- Pno.

FLAC and m4a's Completed.

1275 Cassette (Library)
Jazz Nite II 03/05/1993 1 of 2 See 1125, 1126
Groups II
AIFF Only

1125 SEE 1275 - 1276
1993_03_05_Moawad_JB3
1125 Jazz Nite II 03/05/1993 Band III
Garey Williams- Cond

On The Sunny Side Of The Street (arr. Sammy Nestico)
Time After Time (arr. Don Schamber) Mike Quitania- Pno.
Heliopolis (arr. Steve Foley) Randy Pullis?- Guit, Mike Quitania- Pno.
My One And Only Love (arr. Mark Taylor) Dan Wall- AS.
Fire Shaker (Maynard Ferguson arr. Bob Lowden) Daniel Potter- Tpt, Dave Pressley-
Tpt, Corey Harper- Trb.
Zip City (Phil Kelly) John Lohsey- Trb, Corey Harper- Trb.

In his intro Moawad mentions Garey Williams spent 13 consecutive quarters as the drummer in Band I. That is the longest continuous tenure of any Band I drummer in CWU history. That streak is not likely to be broken any time soon!

In terms of Jazz Choir I, that consistent longevity record probably falls with Christina Bergevin (Lehman) who I believe spent 7 consecutive years from Freshman through Master's Degree in Vocal Jazz I with Moawad.

Again, most jazz nights are now split, usually with groups II-III the week before groups I.

Garey takes a cue from Moawad in spelling the names of soloists and arrangers for the History of Jazz class, who got extra credit for attending concerts and writing reviews. As a graduate assistant, he was probably correcting the papers!

FLAC and m4a's Completed.

1126 Jazz Nite II Tape 2 03/05/1993 Groups II See 1275 -1276
1993_03_05_Moawad_VJ2
1126a Jazz Nite II 03/05/1993 Jazz Choir II
Aaron Smith- Conductor

Tenor Madness (arr. Waldo King) James Brown, Melina Meyer- Solos, Shane Trout- Dms
Fly Me To The Moon (arr. Norm Wallen) Courtney Jamison- Voc
An Afternoon In Paris (quartet) (John Lewis)
When I Fall In Love (arr. Kirby Shaw) Melina Meyer- Voc.
Jeru (arr. Norm Wallen) Matt Chapman, Kristin Sharp- Voc.
A Room Without Windows (arr. Dave Barduhn) Gretchen Erlich, Greg Metsger- Voc.

Shawn Macy- Pno, Bob Crow- Guit, Peter Sams- Bs, Shane Trout- Dms

The first time choir 3 performed one on a mic.

FLAC and m4a's Completed.

1277 Cassette (Library) See 1278 1137
Jazz Nite I 03/12/1993 Band I

1277 was appended to 1278
AIFF Only

1278 Cassette (Library) See 1277 1127 1137
1993_03_12_Moawad_JB1
1278 Jazz Nite I 03/12/1993 Band I

Whirly-Bird (Neal Hefti) Ed Bisquera- Pno, Joe Escriba- TS
Don't Get Sassy (Thad Jones) Ed Bisquera- Pno, Joe Escriba- TS, Jim Sisko- Tpt, John Mancinelli- Tpt, Nathan Gray- Tpt.
Tribute To Miles (arr. Mark Taylor) Jay Prince, Chris Butler, Jim Sisko- Tpt. Chris Crumpler- Dms.
So What
All Blues
Seven Steps To Heaven
Milestones

The Simpsons (arr. John Barry)
Just Friends (arr. Dave Wolpe) Andrew Nelson- Bari, Carol Barder- AS, Ted Moffit- Trb,
Frank Seeberger- Guit, John MacPherson- Tpt, Shawn Macy- AS, Chris Francis- Vb,
Chris Stover- Trb, Aaron Smith- Tpt
Softly, As In A Morning Sunrise (arr. Chris Stover) Chris Stover- Trb.

Harlem Nocturne (arr. Bret Zvacek) Shawn Macy- AS, Jim Sisko- Tpt.

John Moawad: P-R-A-C-T-I-C-E, I'm very demanding... Like I always tell my students, "Music is fun, the better you are, the more fun I have." John Moawad
AIFF Only

"Softly, As In A Morning Sunrise," the Romberg-Hammerstein tune from 1928 always perplexes me in terms of the title. Beautiful tune, but the title strikes me as redundant. Is there some other time than morning when the sun rises? I'm not aware of any evening sunrises.... I suppose it is just me :)

1137 Jazz Nite 03/12/93 Jazz Band I (See 1278)

This is NOT 5/27/93 as was indicated on the box. Moawad mentions an upcoming April 30 gig with his dance band.

It is crazy because they do Softly, then Harlem, then there is a cut to their "first tune" which is Whirly-Bird at the 13 minute mark. The first two charts on the tape are actually the last two tunes of the concert!

When you reach the end of the tape with Softly stopping near the end of the tune, you realize the problem.

Obviously this is some kind of copy, with the master still lost.

This must be a copy of the missing 03/12/93 Jazz Nite Band I tape, the companion to the choir on 1127. Below is the correct concert order, starting with the "third" track Whirly Bird.

Later on in the archive we learn this is 03/12/1993 on library cassette 1278. 1137 is several minutes longer than 1278 because the beginning of Softly is on the tape twice, the first half at the end of the tape, but the entire tune at the beginning, before the first tune of the set begins with the third track. Yes, it is confused.

1137 is a copy of the lost master, as is 1278. 1278 has all the songs in the correct order. For that reason alone I elected to trash the 1137 m4a's, but retain the 1137 FLAC for no particularly good reason.

Whirly-Bird (Neal Hefti) Ed Bisquera- Pno, Joe Escriba- TS

Don't Get Sassy (Thad Jones) Ed Bisquera- Pno, Joe Escriba- TS, Jim Sisko, John Manzinelli, Nathan Gray- Tpts.

Tribute To Miles Davis (arr. Mark Taylor) Jay Prince, Chris Butler, Jim Sisko- Tpt. Chris Crumpler- Dms.

So What

All Blues

Seven Steps To Heaven
Milestones

The Simpsons (arr. John Barry) Joe Escriba- TS

Just Friends (arr. Dave Wolpe) Andrew Nelson- Bar, Carol Barder- AS, Kent Moffit- Trb,
Frank Seeberger- Guit. John McPherson- tpt, Sean Macy- AS, Chris Francis- Vba, Chris
Stover- Trb, Aaron Smith- Tpt

Softly, As In A Morning Sunrise (arr. Chris Stover) Chris Stover- Trb.

Harlem Nocturne- (Bret Zvacek) Sean Macy- AS, Jim Sisko- Tpt.

P-R-A-C-T-I-C-E, I'm very demanding... Like I always tell my students, "Music is fun,
the better you are, the more fun I have." John Moawad

FLAC only as backup

1993_03_12_Moawad_VJ1

1127 Jazz Nite 03/12/1993 Vocal Jazz I See 1277 1278

Cool Walk (Trio) (Oscar Peterson)

Let's Fall In Love (arr. Javier Medrano) Nathan Lansing- voc.

Them There Eyes (arr. Norm Wallen) Ed Bisquera- Pno.

Time After Time (arr. Javier Medrano)

I Can't Believe That You're In Love With Me (arr. Javier Medrano) Alan Peet- Voc.

Sister Sadie (arr. Norm Wallen) Melanie Vale, Nathan Lansing, Thomasina Peredo, Lars
Grevstad Voc.

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

Ed Bisquera- Pno, James Mahoney- Guit, Chuck Mueller- Bs, Chris Francis- Dms

FLAC and m4a's Completed.

1993_04_00_Moawad_VJ1

1129 CWU @ CWU Vocal Jazz Summit 04/1993

Let's Fall In Love (arr. Javier Medrano) Beginning Lost

Time After Time (arr. Javier Medrano)

Them There Eyes (arr. Norm Wallen) Ed Bisquera- Pno.

You Don't Remember Me (arr. Javier Medrano) Melanie Stevens Vale- voc.

Sister Sadie (arr. Norm Wallen) Melanie Vale, Nathan Lansing, Thomasina Peredo, Lars Grevstad- Voc.

My Romance (arr. Javier Medrano)

I Can't Believe That You're In Love With Me (arr. Javier Medrano) Alan Peet- Voc.

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

Ed Bisquera- Pno, James Mahoney- Guit, Chuck Mueller- Bs, Chris Francis- Dms

Tape: Maxell XLII IEC Type II High (CrO2) Stereo

Digitized Via: Nakamichi 550 to to Tascam CD RW700, to Audacity 1.3.14, on a Mac G5 under Leopard 10.5.8

FLAC and MP3's Completed.

1993_04_07_Moawad_VJ1

1128 Jazz Choir I Studio 04/07/1993

You Don't Remember Me (arr. Javier Medrano) Melanie Stevens Vale- voc.

Them There Eyes (arr. Norm Wallen) Ed Bisquera- Pno.

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

Sister Sadie (arr. Norm Wallen) Melanie Vale, Nathan Lansing, Thomasina Peredo, Lars Grevstad Voc.

I Can't Believe That You're In Love With Me (arr. Javier Medrano) Alan Peet- Voc.

Time After Time (arr. Javier Medrano)

Let's Fall In Love (arr. Javier Medrano) Nathan Lansing- voc.

It is a bit early for Moawad to have a studio session in April. Typically this was a time for touring, just before Spring Break or even during Spring Break.

Sometimes groups are decimated for impending Spring quarter, with students heading off to student teach. That can mean a major re-tooling.

At the Jazz Invite in 4 weeks we learn there was no money for touring.

FLAC and m4a's Completed.

1993_05_00_Moawad_JB1

1141 Jazz Band I Studio 05/1993

(there is also an un-numbered copy)

Don't Get Sassy (Thad Jones)
Anthropology (arr. Peter Herbolzheimer)
Softly, As In A Morning Sunrise (arr. Chris Stover)
I've Got You Under My Skin (arr. Frank Mantooth)
Lover, Come Back To Me (arr. Dave Wolpe)
It's Only A Paper Moon (arr. Jon Wikan)
Harlem Nocturne (arr. Bret Zvacek)
Kenton "Hits" Medley (arr. Bob Curnow)
Tuning Up (Toshiko Akiyoshi)
Lean Baby (Billy May)
All Of You (arr. Chris Stover)
L-O-V-E (arr. Dave Barduhn)
Passion Dance (Jeff Jarvis)
Pullin' Punches (Les Hooper)
The Simpsons (arr. John Barry)
Air Mail Special (arr. Paul Rowan)

FLAC and m4a's Completed.

1993_05_07_Moawad_JB1
1130b Jazz Invite 05/07/1993 Jazz Band I

Tuning Up (Beginning Lost) (Toshiko Akiyoshi) Tom Gause, Jim Sisko, Aaron Smith
tpts,
Lover Come Back To Me (arr. Dave Wolpe) Shawn Macy- AS, Joe Escriba- TS
Spring Is Here (arr. Chris Stover) Tom Gause- Tpt.
Passion Dance (Jeff Jarvis)
Kenton Hits Medley (arr. Bob Curnow)
 Eager Beaver
 Opus In Chartreuse
 Dynaflow
 Artistry In Rhythm

The chart Tuning Up is so clever, few engineers realise what is happening. The tuning IS a part of the chart, which goes from tuning A=440 to the key of Bb with no break. No chart in the entire archive has (Beginning Lost) more than this one.

FLAC and m4a's Completed.

1993_05_07_Moawad_VJ1

1130a Jazz Invite 05/07/1993 Jazz Choir I

Let's Fall In Love (arr. Javier Medrano)

Them There Eyes (arr. Norm Wallen) Ed Bisquera- Pno.

Time After Time (arr. Javier Medrano)

Sister Sadie (arr. Norm Wallen) Melanie Vale, Nathan Lansing, Thomasina Peredo, Lars Grevstad- Voc..

You Don't Remember Me (arr. Javier Medrano) Melanie Stevens Vale- voc.

My Romance (arr. Javier Medrano)

I Can't Believe That You're In Love With Me (arr. Javier Medrano)

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

Moawad kicks off tunes in quick succession with no intros or mention of soloists. The choir spends five full minutes introducing themselves on the FLAC. Those names were not written here. As always, it is a good bet the soloists are the same as other concerts in close calendar proximity. Moawad laments to the visiting students there is literally no money to tour this year.

This tape may be better-defined as a Jazz Nite, and it is marked that way on some cassettes. Much like the Concert Band Fest (usually in early March,) CWU typically played a very short set for the student groups in the late afternoon before many groups had to leave town. Those staying overnight got a full evening 90-minute concert.

1130 is an evening performance.

Sometimes the recorded afternoon performances survive, sometimes not. CWU groups II and III often played in the morning or after lunch, which accounts for multiple different recordings on several tapes on the same day, sometimes with some of the same selections. It can get confusing, especially when the archive contains edited copies of the masters, with none of the tapes clearly labeled.

FLAC and m4a's Completed.

1993_05_08_Moawad_JB1

1131b Jazz Invite 05/08/1993 Jazz Band I

Harlem Nocturne (arr. Bret Zvacek)

Big Ed's Monday Night Blues (Tom Kubis) Chris Stover- Trb, Jim Sisko- Tpt.

Tuning Up (Toshiko Akiyoshi) Tom Gause- Tpt.

Spring Is Here (ending lost) (arr. Chris Stover) Tom Gause- Tpt.

Remainder of set Passion Dance and Kenton Medley lost?

FLAC and m4a's Completed.

1993_05_08_Moawad_VJ1

1131a Jazz Invite 05/08/1993 Jazz Choir I

My Romance (arr. Javier Medrano)

I Can't Believe That You're In Love With Me (arr. Javier Medrano)

Time After Time (arr. Javier Medrano)

Sister Sadie (arr. Norm Wallen)

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

FLAC and m4a's Completed.

1993_05_09_Moawad_JB1

1132 Jam For Brunch 05/09/1993 Jazz Band I

Tuning Up (Toshiko Akiyoshi) Peter Gjedede- TS, Eric Stevens- Trb, Kathy Rutherford- Trb, Bob Crow- Guit, Jim Sisko, Aaron Smith- Tpts, Shawn Macy- AS, Joe Escriba- TS.

Harlem Nocturne (arr. Bret Zvacek) Shawn Macy- AS, Jim Sisko- Tpt.

Big Ed's Monday Night Blues (Tom Kubis) Chris Stover- Trb, John Mancinelli, Nathan Gray, Aaron Smith, John McPherson- Tpt, Chris Francis- Vbs, Jim Sisko- Tpt.

Kenton Hits Medley (arr. Bob Curnow) Jon Wikan- Dms.

Eager Beaver

Opus In Chartreuse

Dynaflow

Artistry In Rhythm

FLAC and m4a's Completed.

1993_05_09_Moawad_VJ1

1133 Jam For Brunch 05/09/1993 Choir I

Let's Fall In Love (arr. Javier Medrano) Kristine Bryan- Voc.

Time After Time (arr. Javier Medrano)

Them There Eyes (arr. Norm Wallen) Ed Bisquera- Pno.

You Don't Remember Me (arr. Javier Medrano) Melanie Stevens Vale- voc.
Sister Sadie (arr. Norm Wallen) Chuck Mueller- Bs, Carrie Jo Wilson, Frank Eichner,
Kristine Bryan, Melanie Stevens Vale- Voc.
My Romance (arr. Javier Medrano)
I Can't Believe That You're In Love With Me (arr. Javier Medrano)
Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

FLAC and m4a's Completed.

1280 Cassette (Library)
Jazz Nite II 05/13/1993 2 of 2
Erin Smith, Garey Williams, cond.
AIFF Only

1280 was appended to 1279 in creating the FLAC

1279 Jazz Nite II 05/13/1993 Cassette (Library)

This is the concert for part of the Band II compilation on 1257a. Channel 1 Suite is complete here. This is not a master, but a heavily edited copy lost to the archive. There is no talking on the entire tape, with virtually no space between.

1279 Jazz Nite II 05/13/1993 1 of 2
Erin Smith, Garey Williams, cond.

1993_05_13_Moawad_JB2
1279c Jazz Nite II 05/13/1993 Stage Band II

Camel Walk (Bill Chase)
Unknown (1) medium up swinger
Mira Mira (Matt Harris)
Blues For Kapp (Marty Paich) aka Coldwater Canyon Blues
Big Swing Face (Bill Potts)
Don't Be That Way (arr. Matt Catingub)
Channel One Suite (Bill Reddie) Shane Trout- Dms

FLAC and M4a's created

1993_05_13_Moawad_JB3

1279a Jazz Nite II 05/13/1993 Lab Band III - Garey Williams, cond.

Mack The Knife (arr. Sammy Nestico)

Samba de Haps (Mark Taylor)

My One And Only Love (arr. Mark Taylor)

Skippin (Jack Peterson)

Decoupage (Hank Levy)

FLAC and M4a's created

1993_05_13_Moawad_VJ2

1279b Jazz Nite II 05/13/1993 Vocal Jazz II- Aaron Smith, cond.

Now's The Time (arr. Dave Cazier / Waldo King)

Jeru (arr. Unknown)

When I Fall In Love (arr. Kirby Shaw)

Breakfast Wine (arr. Dave Cazier)

Flight of The Foo Bird (arr. Dave Cazier)

FLAC and M4a's created

1993_05_27_Moawad_JB1

1134 Jazz Nite 05/27/1993 Jazz Band I

Tuning Up (beginning lost)(Toshiko Akiyoshi)

It's Only A Paper Moon (arr. Jon Wikan)

Lover, Come Back To Me (arr. Dave Wolpe) Shawn Macy- AS, Joe Escriba- TS

In The Mood (Jerry Gray)

Suspension (Chris Stover)

I've Got You Under My Skin (arr. Frank Mantooth)

Green Onions (arr. Sammy Nestico)

Airmail Special (arr. Paul Rowan)

1134 and 1136 are the same. For no good reason, 1134 was declared the master

Unclear exactly which classic In The Mood this is. It's probably the version in the collection books in the dance folder.

FLAC and m4a's Completed.

1136 Jazz Nite 05/27/1993 Jazz Band I

The box and tape for 1136 is not correct. 1136 is the same as 1134
FLAC only retained for no good reason as backup to 1134

1993_05_27_Moawad_VJ1

1135 Jazz Nite 05/27/1993 Jazz Choir I

Time After Time (arr. Javier Medrano)

Perdido (arr. Dave Aaberg) Heather Blair- Voc

My Romance (arr. Javier Medrano)

A Night In Tunisia (arr. Dave Aaberg) Angela Goude- Voc.

Them There Eyes (arr. Norm Wallen)

I Don't Want To Cry Anymore (arr. Javier Medrano) Keith Van Eaton- Voc.

Sister Sadie (arr. Norm Wallen)

Miss Trouble (arr. Wilson/Lansing) Thomasina Peredo- Voc.

FLAC and m4a's Completed.

945

(See instructions in 940 and 941)

FLAC and m4a's Completed.

Choir 1 Tape #1 1993

Also four WAV files, one for each track with 4-track Fostex MR-8HD

1993_06_00_Moawad_VJ1

945 Jazz Choir I Tape #2 1993

I Can't Believe That You're In Love With Me (arr. Javier Medrano)

My Romance (arr. Javier Medrano)

Sister Sadie (arr. Norm Wallen)

Time After Time (arr. Javier Medrano)
You Don't Remember Me (arr. Javier Medrano)
Them There Eyes (Take 1)(arr. Norm Wallen)
Miss Trouble (Take 1) (arr. Wilson/Lansing)
Miss Trouble (Take 2) (arr. Wilson/Lansing)
Them There Eyes (Take 2) (arr. Norm Wallen)
Let's Fall In Love (arr. Javier Medrano)
Them There Eyes (Take 3) (arr. Norm Wallen)
Let's Fall In Love

This 10" reel was marked "Choir - No. 1 1983.

However, all the music is from 1993. Apparently any music on the reel from '83 was taped over in '93 exactly 10 years later. Most strange... The date has been changed to 1993.

1301 NAJE Fall Jazz Nite 11-07-1993

This was saved as FLAC only.

This cassette was found very late in the process buried in a massive pile of John Moawad tapes. It may not be NAJE Jazz Nite 2, but the second tape of that Fall concert.

The recording level was low for the first cut, which I believe may be Christina Lehman (Bergevin) but maybe not.

The remaining cuts were recorded even lower, -30db or less. It is an unknown quartet fronted by the tenor sax player Shawn Macey, but includes pianist Ed Bisquera, who wrote or co-wrote the set. One tune includes additional players Jay Raulston and Tom Gause, trumpets, Eric Stevens, trombone, and Shawn Macey.

It is guesswork to determine the names of the last three tunes. Only two titles were announced but mumbled. You're Everything is not the Chick Corea tune.

Softly, As In A Morning Sunrise
Anytime Anywhere Blues
You're Everything
All (Something...)
Unknown (Original?)

1116 Fall IAJE Night 11/19/1993

Dixie Band
Tin Roof Blues

Livery Stable Blues

Blues Band

Unknown Blues 1

Stormy Monday

Buddy Miles Tune Unknown

Swing Combo?

Unknown Swinger 1

Night In Tunisia

Penn Station

Chris Crumpler- Dms

Jazz Trio w Vocals

Four

Polkadots and Moonbeams

I Will Not Turn- Peter?- Bs

Too Close For Comfort

Dates on 1116 and 1117 are fuzzy. The matching library tape doesn't have a date either, but does say Fall 1993. That's more than on the Moawad copies. IAJE Nites were inconsistent, but generally on Fridays before Jazz Nite Friday, which was 12/03/1993. Friday 11/05/1993 was a string quartet concert. Friday 11/12/1993 would have been the Friday of a 3-day Veteran's Day weekend. 11/26 would have been Thanksgiving Break, so that leave my best guess of Friday 11/19/1993.

Obviously it isn't a huge deal to be a few days off. We'll go with 11/19/1993 unless better information appears.

As with all the NAJE Nites, not all of the titles are known. In the accompanying Excel recordings by title spreadsheet only, the few known titles are included. There are numerous "unknown" m4a files intact in the archive.

FLAC Only no m4a's made.

1117 NAJE Nite Tape 2 11/19/1993

Jazz Trio w Vocals- cont from 1116

Softly, As In A Morning Sunrise

Jake Bergevin's Band?

Anytime Anywhere Blues (Ed Bisquera)

You're Everything

All Night Then? Jay Roulston, Tom Gause- Tpts, Eric Stevens- Trb, Shawn Macy- TS

Unknown Closer

FLAC Only no m4a's made.

1993_12_03_Moawad_JB1

1140b Jazz Nite 12/03/1993 Band I

Kingfish (Bill Holman) Shawn Macy- TS, John MacPherson- Tpt, Joe Escriba- TS

Willow Weep For Me (arr. Eric Sumeri) Andy Millikan- Bari

Life Of The Party (Bob Mintzer) Joe Escriba- Sax

September Song (arr. Stan Kenton) Greg Lyons- Tpt.

Up For Air (Matt Harris) Jason Hassenstab- TS

Tiger Rag (arr. Les Hooper) Trevor Johnson- Guit, John Wikan- dms

This jazz band set was normalized as recording levels were low. The FLAC was saved original.

FLAC and m4a's Completed.

1993_12_03_Moawad_JB2

1139c Jazz Nite 12/03/1993 Stage Band II

Aaron Hennings- Cond

It's Only A Paper Moon (arr. Jon Wikan)

Burner (Eric Sumeri) Stacie Kudamatsu- Dms, Jay Roulston- Tpt

Going Up? (Eric Sumeri) Jay Roulston- Tpt, Shane Trout- Dms

Hello Young Lovers (arr. Raoul Romero) Eric Redding, Jay Roulston- Tpt.

FLAC and m4a's Completed.

1993_12_03_Moawad_JB3

1139a Jazz Nite 12/03/1993 Jazz Lab Band III

Alan Peet, dir.

24th consecutive Fall Jazz Nite. 5 groups in one night this time.

Four Brothers (Jimmy Guiffre) Annie Lewis- Clar, Steve Walker- AS, Tim Burles?- AS,
Dan Wall- TS, Holly Pope- TS, Landon Erickson- Bari
Round Midnight (arr. Dave Barduhn) Tony Getner- Flg.
I'm Beginning to See the Light (arr. Sammy Nestico) Dan Wall- TS, James Stanton- Tpt.

1993_12_03_Moawad_VJ1
1140a Jazz Nite 12/03/1993 Choir I

Watermelon Man (quartet)
Tangerine (arr. Kasey Evans) Kris Bryan- Voc. Ed Bisquera- Pno.
Don't Get Around Much Anymore (arr. Norm Wallen)
Imagination (beginning lost) (arr. Eric Sumeri) Javier Medrano- Voc.
I Remember Clifford (arr. Javier Medrano)
Speak Low (arr. Dave Cazier) Melanie Vale- Voc.
My Shining Hour (arr. Javier Medrano) Angelina Anello, Thomasina Peredo, Annie
Moss- Voc.

This Medrano I Remember Clifford is an extensive reworking of the earlier
Cazier version as an ensemble ballad instead of a solo feature ballad. The Medrano
version does not survive to the files.

Don't Get Around Much Anymore was adapted from the Phil Wilson big band
chart.

FLAC and m4a's Completed.

1993_12_03_Moawad_VJ2
1139b Jazz Nite 12/03/1993 Jazz Choir II
Alan Peet, dir.

Bye Bye Blackbird (King /) Tara Falker- Pno, Renee Beibley- Voc.
When I Fall In Love (arr. Larry McVey) Gretchen Arris?- Voc. (audio boosted 20db)
All Blues (arr. Dave Cazier) Frank Eichner, Jone' Gagnier, Ray Melangers, Andrew
Wolf- Voc, Shane Trout- Dms, Candice- Pno, Nathan- Bs.
I'm Glad There Is You (arr. Dave Barduhn) Julie Bushnell- Voc
Honeysuckle Rose/Scrapple From the Apple

This version of Bye Bye Blackbird doesn't follow any in the files, but it is closest to the Waldo King/Dave Cazier version.

1994_00_00_Moawad_JB1

1164 Jazz Band I @ Yakima Capitol Theater 1994

After You've Gone (arr. Bill Holman)

September Song (arr. Stan Kenton)

Tiger Rag (arr. Les Hooper) Trevor Johnson- Guit.

Something (arr. Cortner) Tom Gause- Tpt.

Pinocchio (Wayne Shorter) (arr. Bill Dinwiddie) Tom Gause- Tpt. Sean Macy- TS.

My Foolish Heart (master stops!) (arr. Kim Richmond) Tom Gause- Tpt.

Moawad indicates Central was opening for Bob Hope. I'm unable to find the exact date.

It is a struggle to get listenable recordings from the Capitol Theater in Yakima. This one has the piano burning hot, burying the band much of the time. Things do improve as the concert progresses, and the sound people make adjustments. The 30 minute tape runs out before the end of the set and never resumes.

Again Moawad features Thomas Gause quite heavily. What a player!

Pinocchio is one of many charts Gause brought to Central not surviving to the library.

FLAC and m4a Completed.

1994_00_01_Moawad_JB1

1160 Jazz Band I Reading (Studio) 1994?

First Stage (Bill Holman)

This Is Loneliness (Art Wiggins) edited by Mark Azzolina

C'est La Gasse (Bill Prince) edited by Mark Azzolina

Easy, Mark! (Art Wiggins) edited by Mark Azzolina

Musically Yours (Art Wiggins) edited by Mark Azzolina

Another Excuse To Play The Blues (Matt Harris)

Fancy Me (Art Wiggins) edited by Mark Azzolina

16 Bars Of Blues (Marty Paich)

This tape is a mystery. Mark Azzolina and Art Wiggins were both writers for the Air Force Bands. Azzolina died in 1996. Info on Wiggins is difficult to find.

I recall Moawad was asked to review charts for NAJE/IAGE literature guidance articles. Publishers sent his stacks of charts hoping for his blessing, and hoping for recordings by his bands for demo purposes. I suppose this is "payment" for all those free charts.

Moawad was also concerned the music CWU performed was always difficult. Music Ed students had no idea what was appropriate for younger players. This may be an attempt to help in that regard.

Some of these charts appear in performance with Band III from 3/3/1989 on archive #1055, so I've guess this unmarked cassette was recorded by the 1988 band. The tape being so late in the archive stacks, that guess could be way off. This tape 1160 is marked in Moawad's hand. It is possible he recalled recording these charts years earlier, pulled the tape for somebody to study in 1994, and put the tape many years out of place. Tape 1160 is a dozen cassettes from the end of the cassette era, and those tapes are very mixed up stuff.

Personally, I doubt these Wiggins charts had much appeal for Moawad. If you are doing a '50s stage band retrospective, these are your charts, but you may want to rethink that retrospective idea... at least in terms of an entire program.

FLAC and m4a Completed.

1994_02_21_Moawad_VJ1

1142a Jazz Choir I WMEA Yakima 02/21/1994

Imagination (arr. Eric Sumeri) Javier Medrano- Voc.

Speak Low (arr. Dave Cazier/Javier Medrano) Melanie Vale- voc.

Moondance (arr. Norm Wallen)

Blues Backstage (arr. Norm Wallen) Angelina Anello, Kasey Evans- Voc.

I Remember You (arr. Dave Barduhn)

Poinciana (arr. Norm Wallen) Kasey Evans- Pno.

Don't Get Around Much Anymore (arr. Norm Wallen)

Until I uncovered the program in the Music Department files I'd guessed this concert was one of the continuing series of semi annual Salute To Yakima concerts in the Capitol Theater. Years sometimes alternated with a Salute to the Columbia Basin in Moses Lake.

No this is a WMEA concert hour recorded at the Yakima Cavanaugh's Ballroom

The engineers sent one channel from the board to the recorder, with the other channel ambient on the rhythm section, making for an unusual recording.

In a highly uncharacteristic move Moawad does six tunes in a row with no break after the applause and no spoken intros. Before the last track he introduces all the soloists and song info for the entire set, and the show is over.

That's what happens at convention when the maximum amount of music must be crammed into a brief timespan.

FLAC and m4a's Completed.

1994_02_22_Moawad_VJ1

1142b Jazz Choir I Ellensburg 02/22/1994

Tangerine (arr. Kasey Evans) Kristine Bryan- Voc, Kasey Evans- Pno.

Don't Get Around Much Anymore (arr. Norm Wallen)

I Remember Clifford (arr. Javier Medrano)

Poinciana (arr. Norm Wallen) Kasey Evans- Pno.

Blues Backstage (arr. Norm Wallen) Kasey Evans pno/voc, Angelina Anello- Voc.

Speak Low (arr. Dave Cazier) Melanie Vale- Voc.

My Shining Hour (arr. Javier Medrano) Angelina Anello, Thomasina Peredo, Annie Moss- Voc.

Kasey Evans- Pno, Chuck Mueller- Bs, Shane Trout- Dms, Jason Mahoney- Guit.

The next day the choir performed on campus for some kind of high school recruiting dinner or banquet, perhaps involving the business department, high school kids and parents? It is among the most quiet audiences in history. They had little clue what they were hearing.

FLAC and m4a's Completed.

1143 IAJE Jazz Nite 02/25/1994

various combos- blues bands

Wayne Bliss - Guit/Voc, Aaron Hennings- Dms, Joan Cooper- Bs

5 blues tracks

Christina Ploeger and Her Quintet

Johnny Mac- Tpt, Trevor Johnson- Guit, Shane Trout- Dms, Derek Sands- Bs, Christina Ploeger- Voc.

Sweet Lorraine

Green Dolphin Street

You Don't Know What Love Is

Caravan

Route 66

FLAC Complete, no m4a's generated

1144

Copy of 1143 Not digitized. Copy confirmed!

1994_03_01_Moawad_JB2

1146 Jazz Nite II 03/01/1994 Jazz Band II

Aaron Hennings- cond.

Potato Blues (Matt Harris) Jay Roulston- Tpt.

Chickenscratch (Les Hooper)

Basically Blues (Phil Wilson) Jeff Understad- Trb.

The Rotten Kid (arr. Dick Grove)

The m4a's were normalized, the FLAC left original

FLAC and m4a's Completed.

1994_03_01_Moawad_JB3

1145b Jazz Nite II 03/01/1994 Jazz Band III

Alan Peet- dir.

Caravan (arr. Dave Wolpe)

Pick Yourself Up (arr. Sammy Nestico) Dan Wall- TS, Tony Detmer- Tpt.

Groove Merchant (Jerome Richardson)

FLAC and m4a's Completed.

1994_03_01_Moawad_VJ2
1145c Jazz Nite II 03/01/1994 Jazz Choir II
Alan Peet- dir.

Cloudburst (arr. T Bradbury) Andrew Wolf- Voc
Cute (arr. Dick Averre)
Yesterdays (arr. Unknown) Tori Weiner- Voc
Strange (Walter Hawkins) Lynn Roberts- Voc.

Jazz Choir II tracks were normalized, FLAC left original

FLAC and m4a's Completed.

1994_03_01_Moawad_VJ3
1145a Jazz Nite II 03/01/1994 VJ Octet
Vocal Jazz Octet- Javier Medrano- dir.

Ya Gotta Try (arr. Dave Cazier) Kasey Evans- Pno, Alan Peete, Keith Van Eaton
This Is Always (arr. Dave Cazier) Kasey Evans- Pno.
Parking Lot Blues (Dave Cazier)
At Best If You Are Into Traveling? (Unknown)

FLAC and m4a's Completed.

1994_03_09_Moawad_JB1
1119 Jazz Nite 03/09/1994 Jazz Band I

Life Of The Party (Bob Mintzer) John McPhearson- Tpt, Chris Halm- AS
Street Of Dreams (arr. Stan Kenton) Kevin Knockwood- Pno, Chris Halm- AS
Matt's Mood (Matt Catingub) Shawn Macy- TS, Jason Hassenstab- TS
Ain't Misbehavin' (arr. Dave Wolpe)
Mercy, Mercy, Mercy (arr. Phil Wilson) Shawn Macy- TS, Garey Williams- Dms and
Trevor Johnson- Guit sit in.
Something (arr. Jack Cortner) Tom Gause- Flg.
Payback (Mike Tomaro) Tom Gause- Tpt.
Payback (conc.)
Night Flight (Mark Taylor) Tom Gause- Tpt.

There is huge disparity between the right and left channels in this recording. In creating the m4a's the channels were normalized separately. The FLAC was preserved as originally recorded, with the disparity.

"Payback" contains an early brief dead spot for a tape switch.

This was the third year where Moawad promoted Tom Gause heavily, easing the transition to come upon his ultimate retirement.

Garey Williams sits in on drums with one rehearsal, as the Band I regular drummer was working at Jazz Alley in Seattle.

There is confusion over the tune Night Flight, which remained unidentified in the audio archives until a barely audible concert announcement sounded like "Night Life" instead of the correct "Night Flight." Night Life is JZ-0453. The unpublished Night Flight printed chart by Mark Taylor was recovered in 2016, and ultimately returned to the CWU files. There is a chance the "tags" in the m4a Night Flight audio files may be incorrect. There are no known archive recordings of Night Life. Details are in my written notes files with the chart

FLAC and m4a's Completed.

1147 (See 1118)

1994_03_09_Moawad_VJ1

1147 Jazz Nite 03/09/1994 Jazz Choir I

Blues (Quartet) Excerpt

Tangerine (arr. Kasey Evans- pno) Kris Bryan- voc.

Blues Backstage (arr. Norm Wallen) Kasey Evans, Angelina Anello- Voc.

Moondance (arr. Norm Wallen) Kasey Evans- voc solo

Poinciana (arr. Norm Wallen) Kasey Evans- pno

I Remember You (arr. Dave Barduhn)

Don't Get Around Much Anymore (arr. Norm Wallen)

I Remember Clifford (arr. Javier Medrano)

My Shining Hour (Beginning Lost) (arr. Javier Medrano) Lars Grevstad, Angelina, Tomasina, Annie

Kasey Evans- Pno, Jason Harding- Guit, Shane Trout-- Dms, Chuck Mueller- Bs.

1147 is an edited copy of 1118. However, 1118 does not include the last tune My Shining Hour due to a tape switch. 1118 was deemed the master, but the My Shining Hour m4a from 1147 was added to the 1118 m4a's. This may change if the missing master is ever found. It is an odd situation, because side two of 1118 is blank. All the

engineers had to do was turn 1118 over and continue recording. Instead they switched tapes and missed the beginning of My Shining Hour, and that tape is lost.

The 1147 tape was retained as a backup to 1118 as FLAC only.

FLAC Completed

1994_04_12_Moawad_CB1

1148a LA Jazz Connection @ CWU 04/12/1994

Clay Jenkins- Tpt, Tom Gause- Tpt, Kim Richmond- Sax, Gary Hobbs- Dms.

Pent Up House (Rollins arr. Kim Richmond)

Ceora (Lee Morgan)

Rings (Clay Jenkins)

Free Improvisation (Jenkins, Richmond, Gause, Hobbs)

Unnamed Blues (Jenkins, Richmond, Gause, Hobbs)

1148b and 1149 were combined for MediaAMP sorting purposes.

1994_04_12_Moawad_JB1

1148b LA Jazz Connection 04/12/1994 With Band I

Indian Summer (arr. Kim Richmond)

My Foolish Heart (arr. Kim Richmond)

I Concentrate On You (arr. Clay Jenkins) with Gary Hobbs- Dms

Passages (arr. Kim Richmond)

Nardis (arr. Kim Richmond) (from tape 1149)

1148b and Nardis from 1149 were combined for MediaAMP sorting purposes.

One tape calls this concert "Jazz Symposium." Band I was augmented with 2 French Horns, Tuba and a couple percussionists for this set, especially on Passages and Nardis. Tom Gause was invited to sit in with his old friends Clay and Kim, who were on tour along with CWU alum Gary Hobbs.

It should be noted here John Moawad was a huge supporter of the music of Kim Richmond, having purchased charts beginning in 1970, when virtually nobody else knew of him. Kim has always been very appreciative of that. Archive recordings abound from the '70s.

Many of his early charts were written for the USAF Airmen of Note. Upon leaving the service, Richmond moved up the ranks of first-call sax players and writers in Los Angeles quite quickly.

FLAC and m4a's Completed.

1149 LA Jazz Connection-
Nardis (on side 1 appended to 1148)

1994_04_12_Moawad_JB2
1149 LA Jazz Connection @ CWU 04/12/1994 Band II?
Side B

Raise My Rent (Gordon Goodwin)
On The Sunny Side Of The Street (arr. Sammy Nestico)
Angel Eyes (arr. Al Cobine)
Mixolydian Soul Frog (Frank Mantooth)
Nica's Dream (arr. Frank Mantooth)

1148a, 1148b and 1149 were combined for MediaAMP sorting purposes.

This is the back side of the LA Jazz Connection concert. It is unmarked, but I'm going to guess this is Band II, the opening act of the concert before the LA Connection set and their set with Band I. I believe this is professor Tom Gause, so this represents his directing debut in the archive.

Why he is directing Band II is unclear, as graduate assistants did this band if grad assistants were available. Alan Peete and Aaron Hennings had conducted those bands 4 weeks earlier. They conduct 4 weeks after this too.

It is entirely possible this is several years later. But if true, why it is on the back of a 1994 recording is a mystery.

1150
Semi-edited copy of 1148
This tape is labeled "Jazz Symposium April 12"
Not Digitized

1994_05_07_Moawad_JB1
1255a Jazz Fest 05/07/1994 Jazz Band I

Who Can I Turn To (Arr. Tom Kubis) Shawn Macy- AS, Jason Hassenstab- TS
September Song (Arr. Stan Kenton)
Pinocchio (Wayne Shorter) (arr. Bill Dinwiddie) Shawn Macy AS, Tom Gause- Tpt
My Foolish Heart (arr. Kim Richmond) Tom Gause- Tpt
Night Flight (Mark Taylor)

This is the last day of the 19th Jazz Invite, which ran Thursday through Saturday. A similar concert from Friday doesn't survive, but Moawad says they played the same set the night before.

The chart Pinocchio is not in the CWU Files. I may not have the arranger's name spelled correctly. The chart may be sitting undiscovered in the stacks among various Gause files. It is also possible Pinocchio was loaned to Jeff Smith by Jeff Snedecker, who played lead trumpet in this band. Slowly but surely many of the charts from the Gause private stash are returning to the CWU files. Night Flight is another.

There is confusion over the tune Night Flight, which remained unidentified in the audio archives until a barely audible concert announcement sounded like "Night Life" instead of the correct "Night Flight." Night Life is JZ-0453. The unpublished Night Flight printed chart by Mark Taylor was recovered in 2016, and ultimately returned to the CWU files. There is a chance the "tags" in the m4a Night Flight audio files may be incorrect. There are no known archive recordings of Night Life. Details are in my written notes filed with the chart.

Cassette (Snavelly)

1153

Unclear if this is a master. See 1156 for m4a files.

1994_05_26
1156 Jazz Nite 05/26/1994 Jazz Band I

Blues For Red (John Fedchock) Trevor Johnson- Guit, Glen Harris- Bs, Andrew Nelson- Bari, Jay Roulston- Tpt.
Lush Life (arr. Phil Wilson) Jay Roulston- Flg, Kent ?- Trb.
Alone Together (arr. Kevin McElrath) Craig Johnson- AS

Still Crazy After All These Years (arr. Eric Sumari)

The Big Show (Bob Mintzer) Kevin McElrath- Pno, Sean Macy- TS

Alexander's Ragtime Band (Tom Kubis) Eric Stevens- Trb, Sean Macy- TS, Jay Roulston- Tpt.

Alexander's Ragtime Band (intro)- The question is, is this really a band and are we playing a rag, or are we just a raggedy band, or are we a band on the rag?- John Moawad (exhausted after 72 marathon Jazz Nites since 1970 and the last day of class that school year.)

This is confusing, as the tape does not have the spoken first-tune Blues For Red intro from Moawad, but does have "The Big Show" in a continuous take, as well as the "missing" Alexander's Ragtime Band from 1153. I'd guess everything was dubbed to various audio cassettes from one of the very first DAT masters, which does not survive.

This audio is much "hotter" than 1153 and was deemed the "master" for Jazz Band I on this concert. It is the only tape with the entire set uninterrupted and intact on a single side of one tape. If a DAT is ultimately located, this could change. Finding the DAT (if any) is unlikely.

FLAC and m4a Completed.

1994_05_26_Moawad_JB1

1255a? Jazz Nite 05/26/1994 Band I

Blues For Red (John Fedchock) Trevor Johnson- Guit, Andrew Nelson- Bari,

Lush Life (arr. Mike Tomaro?) Jay Roulston- Flg, Kent- trb.

Alone Together (arr. Kevin McElrath) Craig Johnson- AS

Still Crazy After All These Years (arr. Eric Sumari)

The Big Show (Bob Mintzer) ending lost see 1156

FLAC Only as partial backup to 1156

1994_05_26_Moawad_JB2

1152c Jazz Nite 05/26/1994 Jazz Band II

Aaron Hennings- dir.

A Minor Case Of The Blues (Matt Catingub)

Time For A Change (Hank Levy) Tyler Slagle- TS

Sing, Sing, Sing (arr. Dave Wolpe)

FLAC and m4a Completed.

1994_05_26_Moawad_JB3

1152a Jazz Nite 05/26/1994 Jazz Lab Band III

Alan Peet- dir.

Let It Snow, Let It Snow, Let It Snow (arr. John Berry)

Blues For Stephanie (John Clayton)

Cruzin' For A Bluzin' (Peter Blair)

As stated earlier in the archive, Cruzin' For A Bluzin' versions are a bit confusing. The composition is by Andy Weiner for the Maynard Ferguson band. The only arrangement in the CWU files is by Peter Blair, with the spelling Cruisin' For A Bluesin', which is the spelling on the Maynard Ferguson recording.

The Blair arrangement, and an apparent "Maynard Ferguson Honors Edition" arranged by Weiner are both available. It is possible Central had some version called Cruzin' For A Bluzin', which does not survive to the files. Possible, but unlikely.

Unclear if this is a master.

FLAC and m4a Completed.

1994_05_26_Moawad_VJ1

1152d Jazz Nite 05/26/1994 Vocal Jazz I

Well You Needn't (Monk arr. Javier Medrano) Kristine Bryan- Voc.

Lazy Bird (arr. Kasey Evans) Lars Grevstad, Melanie Vale- Voc.

Too Late Now (arr. Dave Barduhn)

Do Nothing Til You Hear From Me (arr. Javier Medrano) Thomasia Peredo- Voc.

(Remainder appended from Tape 2)

I Had A Ball (arr. Nathan Lansing) Annie Lewis- Voc.

Easy To Love (arr. Javier Medrano) Kasey Evans- Pno.

Shane Trout- Dms, Kasey Evans- Pno. Chuck Mueller- Bs.?

FLAC and m4a Completed.

1994_05_26_Moawad_VJ2
1152b Jazz Nite 05/26/1994 Jazz Choir II
Alan Peet- dir.

How Insensitive (arr. Alan Peet)
What Is This Thing Called Love (arr. Javier Medrano)

What Is This Thing Called Love is another Medrano chart not surviving to the files.

FLAC and m4a Completed.

1151
1994_05_27_Moawad_JB1
Jubilant Prelude
1st Mvt. Greg Metcalf's Jazz Symphony #1
Is this the Seattle Jazz Police Big Band?

In MediaAMP this is:
1994_05_27_Moawad_JB1_01_Jubilant_Prelude-_Symph_No_1

FLAC and m4a Completed.

1154 See 1178 for DAT Master

The first CWU Jazz DAT recordings begin in this period. Beware, there are numerous cassettes dubbed from the DAT masters.

FLAC only retained as backup.

1155 See 1179 for DAT Master!

The first CWU Jazz DAT recordings begin in this period. Beware, there are numerous cassettes dubbed from the DAT masters.

FLAC Only Backup to 1179 DAT Master

1157 Jazz Nite 12/02/1994 See DAT Master
Deemed copies of 1155 and maybe others
Not digitized, but check.

1994_12_02_Moawad_CB1
1177a IAJE Combo Nite 12/02/1994

Agony Hall Four

Avalon
Doin' The Raccoon
Let's Misbehave
Amapola (Pretty Little Poppy)
There Will Be Some Changes Made

Kevin McElrath- Clar/Voc, Ron Hinkle- Banjo, Eric Stevens- Dms/Trb. Erik Svendsen-
Bs/Tuba

FLAC and m4a's Completed.

1994_12_02_Moawad_CB2
1177b IAJE Combo Nite 12/02/1994 Up And Out

Blue Seven
I'll Remember April
Deep Purple (ending lost)
The Sidewinder (beginning lost)

Shane Trout- Dms, Peter Sams- Bs, Kacey Evans- Pno, Jay Roulston- Tpt, Jason
Hassenstab- TS.

FLAC and m4a's Completed.

1994_12_02_Moawad_CB3
1177c IAJE Combo Nite 12/02/1994 CWU Vocal Jazz Octet
(Javier Medrano, dir)

You'd Be So Nice To Come Home To (arr. Javier Medrano) Annie Lewis- Voc.
My Romance (arr. Javier Medrano)
Giant Steps (arr. Dave Cazier) Jason Hassenstab- TS, Kacey Evans- Pno.
Destiny (arr. Dave Cazier)
With Every Breath I Take (arr. Javier Medrano)
Lehman's Blues (arr. Javier Medrano)

Jason Hassenstab- TS, Javier Medrano, Kristina Ploeger, John Porter, Katy Whittier, Lars Grevstad, Denise Elevation, Michael Anderson, Annie Lewis, Pete VanEaton, Jason- Vocs.
Kacey Evans- Pno, Shane Trout- Dms, Bryce VanParis- Bs.

How Javier Medrano arranging credit goes to several of these charts is unclear.
All 1177 tracks were normalized, the FLAC left original.

FLAC and m4a's Completed.

1994_12_02_Moawad_JB1
1179b Jazz Nite 12/02/1994 Jazz Band I

Beer Barrel Polka (arr. Bob Lowden)
Before You Left (Tom Kubis) Sean Macy- TS, Shane Trout- Dms
In A Mellow Tone (arr. Frank Foster) Eric Steven- Trb. John Sanders- Pno.
Georgia On My Mind (arr. Dave Barduhn) Bruce Babad- AS guest soloist
Blues One, Band Zero (Mike Tomaro) Bruce Babad- TS guest soloist, yes TS!

A freshman 4.0 student from Kennewick playing guitar. Man, I never thought I'd live to see the day- John Moawad

Bruce Babad was in town and sits in. This last tune is the only recording I'm aware of with Bruce on tenor saxophone.

FLAC and m4a Completed.

1994_12_02_Moawad_JB2
1178c Jazz Nite 12/02/1994 Jazz Band II
Aaron Hennings- dir.

Fingers (Thad Jones) Jason Orford- Tpt, Mark Brewer- Tpt, Bill Martin- Tim Kennedy-
Pno. Bryce Van Paris- Bs, Ryan Taylor- Guit,
Wide Open Spaces (Bob Florence) John Boyse- Trb,
Be Bop Charlie (Bob Florence) Tyler Slagle- TS, Dan Wall

Al these m4a's were normalized, the FLAC left original.

1994_12_02_Moawad_JB3
FLAC and m4a Completed.
1178b Jazz Nite 12/02/1994 Jazz Lab Band III
Matt Wilson- dir.

Granada Smoothie (Mark Taylor) Steve Hewett- Trb, Casey Olson- Tpt.
Sinful Wicked Lady (Ladd McIntosh) Tony Getman?- Tpt.
Council Grove Groove (Frank Mantooth) Jason Hassenstab- TS.

FLAC and m4a Completed.

1994_12_02_Moawad_VJ1
1179a Jazz Nite 12/02/1994 Jazz Choir I

Sweet Georgia Brown (arr Eric Sumari) Annie Lewis- Voc.
I Wish You Love (arr. Eric Sumari) Melanie Vale- Voc.
Watch What Happens (arr Eric Sumari) Angelina Anello- Voc.
What Am I Here For? (arr. Norm Wallen) Alisa Ludwigson?- Voc.
Easy To Love (arr. Javier Medrano) Kasey Evans- Pno.

Kasey Evans- Pno, Aaron Hennings- Dms, Peter Steinharden?- Ryan Taylor- Guit

This is a DAT Master!

1994_12_02_Moawad_VJ2
1178a Jazz Nite 12/02/1994 Jazz Choir II
Dawn McCormick, cond.

Blues (Trio)

Shiny Stockings (arr. Kelly Kunz) Ed Siebert?- Voc.
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Tori Wyman- Voc.
Beautiful Friendship (arr. Dave Barduhn) Jerry Smith, Brad Lakey, Sean Macy- Pno.
St. Thomas Way (arr. Dave Cazier)

Sean Macy- Pno, Patrick Lanphere- Bs, Charles Lake- Dms.

FLAC and m4a Completed.

1180 Jazz Nite II 02/14/1995 DAT Master

See 1180 Program PDF for 01/27/1995 personnel.

More than 36 charts in this concert from 8 different groups! This may have been the straw that broke the camel's back.

By this point in time it was fairly well established there would be two CWU Jazz Nites each quarter, typically a week apart. Vocal and instrumental groups II, III and even IV were Jazz Nite II. Jazz Nite I was first groups only.

The logic involved was at least three-fold. 5-group Jazz Nites were marathons, running a brutal absolute minimum of three hours, not counting teardown. Groups I got 40 minutes, other groups got 3 charts, maybe 4 short charts. Splitting the Jazz Nites allowed longer sets from each group and made the concerts shorter. Rental at Hertz Hall was free, but had only 400 seats. Separate Jazz Nites had the capacity to seat double the paying customers.

I have few clues on the names of any of these three directors. One is probably Saul Cline. They are fairly good about introducing soloists and arrangers, but diction is inconsistent, and the audio levels frequently quite low. It would be absolute guesswork on my part with likely success below 50%. I'll leave that to others.

1181 DAT Master
Blank! Confirmed Blank.

1282 Cassette (Library)
IAJE Combo Nite 02/09/1995 2 of 2
See 1281

1281 Cassette (Library)
IAJE Combo Nite 02/09/1995 1 of 2
AIFF Only

1282 was appended to 1281, which creates a single FLAC file nearly 3 hours long, but sometimes included the same material twice. Edited for content and to eliminate some dead space the file is now 2 hours 5 minutes total.

Title and musician information was very difficult to hear and understand.
Some cuts were incomplete, possibly due to tape changes.

1281 IAJE Combo Nite 02/09/1995
This file was saved as FLAC only.
No mp3's or M4a's created.

Agony Hall Society Orchestra Kevin McElrath- leader
I Can't Give You Anything But Love
Varsity Drag
Unknown (1)

Red Rocket Sextet
Tim Kenney- Pno, Ryan Taylor- Guit, Tyler Slagel
Menthol Lipton Tea
Unknown (Ballad)
Night And Day

Peter Sams- Bs, Aaron Hennings- Dms, Shawn Macy- TS, Jim Sisko- Tpt
3 tunes all unknown

Agony Hall Society Orchestra
Original (1)
My Baby Just Cares For Me
10 Cents A Dance
Putin' On The Ritz

Below is actually the beginning of the concert.
Moawad states this is the 75th quarter of small group concerts.

Javier Medrano- CWU Vocal Jazz Octet
Casey Evans- Pno

Lehman's Blues (Dave Cazier)
Time After Time (arr. Javier Medrano)
My Romance
Where Do We Start (arr. Dave Barduhn)
Time To Get Hip (arr. Dave Barduhn)
(Unknown)

Casey Evans Quintet
Unknown (1)
Unknown (2)

Agony Hall Society Orchestra
I Can't Give You Anything But Love
Varsity Drag
Unknown

1995_02_14_Moawad_JB2
1180c Jazz Nite II 02/14/1995 Jazz Band II

Seven Come Eleven (arr. Frank Mantooth)
Love For Sale (arr. John Barry)
Cute (Neal Hefti)
Down By The Riverside (arr. Les Hooper)
Blues For Stephanie (John Clayton)

FLAC and m4a's completed.

1995_02_14_Moawad_JB3
1180b Jazz Nite II 02/14/1995 Jazz Band III

Groove Blues (Don Menza)
All Of Me (arr. Dave Wolpe)
Bundle Of Funk (Sammy Nestico)
Catching The Sun (arr. Paul Jennings)
My Funny Valentine (arr. Mark Taylor)
Samba These Days (Jeff Sizer)

Really, a Jazz Nite on Valentine's Day? I'd guess nobody was happy about that! I'd also guess programming My Funny Valentine was pure luck and not planned. Same thing with Some Of These Days and Samba These Days.

The tune Bundle Of Funk is one of those Sammy Nestico mysteries. There is a Nestico chart called Bundle O' Funk, but it is not even close to this chart. There's also a Nestico chart Bundle Of Funk (as opposed to O' Funk,) which may or may not be the same thing. No matter what the title, neither chart survives to the CWU library, nor does Catching The Sun. Nestico frequently revised his charts, but this is a huge rewrite.

I have few clues on any of these three directors. They are fairly good about introducing soloists and arrangers, but diction is inconsistent, and the audio levels frequently quite low. It would be absolute guesswork on my part, with likely success below 50%. I'll leave that to others.

FLAC and m4a's completed.

1995_02_14_Moawad_VJ2
1180a Jazz Nite II 02/14/1995 Jazz Choir II

Blues Intro and Breakfast Wine (arr. Chris Stover)
Beautiful Friendship (arr. Dave Barduhn)
St. Thomas Way (arr. Dave Cazier)
Young And Foolish (arr. Dave Cazier)
Some Of These Days (arr. Dave Cazier)

FLAC and m4a's completed.

1187 DAT Master
Jazz Nite 03/08/1996 See 1251 Snavelly

1995_03_02_Moawad_JB1
1168 Wind Fest 03/02/1995 Band I

Take The "A" Train (arr. Sammy Nestico)
In A Mellow Tone (arr. Frank Foster)
Groovey (Jack Peterson) Tom Gause- Tpt.
Stardust (trans. John Ward) Greg Lyons/ Tom Gause- Tpts.
Zip City (Kelly) Tom Gause- Tpt.

This is a Thursday performance from the annual concert band festival on-campus. The “stereophonic trumpet” version of Stardust is possibly the biggest applause-getter of all CWU charts through the years, as is was for the Ted Heath band.

FLAC and m4a Completed.

1995_03_03_Moawad_JB1

1169 Wind Fest 03/03/1995 Band I

01 Don't Get Around Much Anymore (arr. Sammy Nestico) John Sanders- Pno, Matt Wilson- Trb, Jay Roulston- Tpt.

02 Take The “A” Train (arr. Sammy Nestico) John Sanders- Pno, Jay Roulston- Tpt.

03 In A Mellow Tone (arr. Frank Foster) John Sanders- Pno.

04 Stardust (trans. John Ward) Greg Lyons/Tom Gause- Tpts.

05 Groovey (Jack Peterson) Tom Gause- Tpt. Jason Hassenstab- TS

Blues One, Band Zero (Mike Tomaro) (Tape ends a few seconds in)

This is a performance from the annual concert band festival on-campus. The “stereophonic trumpet” version of Stardust is possibly the biggest applause-getter of all CWU charts through the years, as is was for the Ted Heath band.

Blues One, Band Zero is essentially lost. According to Moawad on 1170, the power failed! Unclear if they finished the chart or not.

Jazz Band I played an afternoon set and an evening set, or maybe a lunch set, and an afternoon set.

For MediaAMP sorting purposes 1169 and 1170 were combined.

FLAC and m4a Completed.

1995_03_03_Moawad_JB1

1170 Wind Fest 03/03/1995 Jazz Band I

06 Take Me Out To The Ballgame (arr. Neal Finn)

07 Cookie (Paul Kondziela) Jay Roulston- Tpt.

08 In A Mellow Tone (arr. Frank Foster) John Sanders- Pno, Eric Stevens- Trb.

09 Stardust (trans. John Ward) Greg Lyons/Tom Gause- Tpts.

10 Groovey (Jack Peterson) Tom Gause- Tpt.

11 Blues 1, Band 0 (Mike Tomaro)

For streaming sorting purposes 1169 and 1170 were combined.

FLAC and m4a Completed.

1995_03_09_Moawad_JB1

1255b CWU Wind Fest 03/09/1995 Jazz Band I

Tole Road (Tom Kubis) Eric Stevens, Kathy, Kent- Trbs.

Mercy, Mercy, Mercy (Arr. Phil Wilson) Shawn Macy- TS, Trevor Johnson- Guit

Matt's Mood (Matt Catingub) Shawn Macy- TS, Jason Hassenstab- TS

Something (arr. Cortner?) Tom Gause- Tpt

Payback (Mike Tomaro) Jason Hassenstab- TS, Tom Gause- Tpt

Night Flight (Mark Taylor) Tom Gause- Tpt

Jazz Band I always plays a short afternoon set at the Concert Band Festival to let the band kids know jazz is happening at CWU. It is a powerful double-barreled recruiting tool.

Payback has an odd cutout in the middle like the engineers pushed the wrong button, or had to turn the tape over. I edited the blank spot down to a couple seconds.

There is confusion over the tune Night Flight, which remained unidentified in the audio archives until a barely audible concert announcement sounded like "Night Life" instead of the correct "Night Flight." Night Life is JZ-0453. The unpublished Night Flight printed chart by Mark Taylor was recovered in 2016, and ultimately returned to the CWU files. There is a chance the "tags" in the m4a Night Flight audio files may be incorrect. There are no known archive recordings of Night Life. Details are in my written notes filed with the chart.

Cassette (Snavely)

FLACs and m4a's Completed

1171 See 1172

Jazz Nite 04/13/1995

Jazz Band I

Take Me Out To The Ballgame (arr. Neal Finn)

Appended to end of 1172 Jazz Band I

FLAC and m4a Completed.

1995_04_13_Moawad_JB1

1172a Jazz Nite 04/13/1995 Band I

On Gard! (Dave Metzger) JZ-1078

Here's That Rainy Day (arr. Dee Barton) Jim Sisko- Tpt.

In A Mellow Tone (arr. Frank Foster)

Groovey (Jack Peterson)

R. F. Blues (Rudy Fox) Jim Sisko- Tpt, Matt Wilson- Trb, John Sanders- Pno.

Take Me Out To The Ballgame (arr. Neal Finn)(from 1171)

Unclear what possessed him, but Moawad in a rare move introduces the entire band:

Saxes) Sean Macy, Carol Bardley, Jason Hassenstab, Chris Hull, Andrew Nelson
Trombones) Matt Wilson, Danny Helseth, Kathy Rutherford, John Boydson, Dean Snavely

Trumpets) Jeff Smith, Jay Roulston, Mark Howard, Jim Sisko, Troy Lydeen

Rhythm) John Sanders- Pno, Shane Trout- Dms, Bob Crow- Guit, Glenn Harris- Bs

On Gard! is the exact spelling on the JZ-1078 chart in the files. If this chart was ever published, it isn't published anymore. Dave Metzger is a wildly successful film composer in LA. Originally from Oregon, he had connections to Mt. Hood College in Gresham, OR, which may be how the chart reached Central.

Though it is less a problem than in the past, using a dot (period) in a computer filename is dangerous, as computers or audio players expect mp3 or m4a after a dot. This can cause computer havoc. I've attempted to remove these dots from titles including Mr. Smoke, R. F. Blues and many others. I may not have caught them all.

FLAC and m4a Completed.

1995_04_13_Moawad_VJ1

1172b Jazz Nite 04/13/1995 Vocal Jazz I

Well You Needn't (Quartet) Beginning Lost

Easy To Love (arr. Javier Medrano)

Not Like This (arr. Kelly Kunz) Angelina Anello- Voc.

Someone Else Is Stepping In (arr. Javier Medrano) Thomasina Peredo- Voc, Ryan Taylor- Guit. VJ-0449

Walkin' (arr. Kasey Evans)

Sophisticated Lady (arr. Norm Wallen) Stephanie Snavely- Voc.

Sing, Sing, Sing (arr. Norm Wallen) Annie Lewis- Voc/Clar.

Kasey Evans- Pno, Bryce Van Penny- Bs, Ryan Taylor- Guit, Aaron Hennings- Dms.

In another odd and unrehearsed move, Moawad demands the scat soloists sing their name and home town during Walkin'.

This was actually Winter Jazz Nite, but somehow postponed until 4 rehearsals into spring quarter. Maybe that's why he did so much talking, and introductions.

All these tracks were normalised for the m4a's, but the FLAC left original.

FLAC and m4a Completed.

1995_04_26_Moawad_VJ1

1163 Jazz Choir I @ Woodinville 04/26/1995

I Cried For You (arr. Eric Sumeri?) Christine Bryan- Voc.

Sophisticated Lady (arr. Norm Wallen) Melanie Vale- solo

Red Clay (arr. Dave Cazier?) John Porter- Voc.

I Get A Kick Out Of You (arr. Jason Rudd)

Guess Who I Saw Today? (arr. Dave Barduhn) Melanie Vale- Solo

You Taught My Heart To Sing (arr. Norm Wallen)

I Can't Give You Anything But Love (arr. Norm Wallen)

Moawad was way off-mic for all the introductions. Until the very end we hear him only ambient and distant through the hand held vocal mics.

This was the first of at least two concerts sponsored by Puget Power. Moawad mentions "for our 8th and final chart" but there are only 7 charts on the tape, with the intro to the "opener" clipped. I can only assume the engineers missed the first chart entirely, and the intro to the second chart too.

The tape was stored with other similar tapes of dubious dates. The cassette is marked "VJ at Woodenvill" in one hand with that spelling, and a second hand (not Moawad) writes in different ink "Spring 1994."

I'd assumed 1994 was accurate until annotating 1183, which is clearly marked 04/28/1995. On 1183 Moawad thanks Puget Power for sending the group to

Woodinville “on Wednesday a couple days earlier” and supporting the 1183 Ellensburg Clymer Museum fundraiser.

Checking the 1995 calendar does show 04/28/1995 as Friday, so this concert 1163 did happen Wednesday 04/26/1995. That makes sense, as other 1994 concerts contain none of these tunes. A couple of these tunes do survive to the concert the following Friday.

However, I find it impressive Vocal Jazz I performed 17 different charts in a span of two days. Less than three weeks later they would perform 4 entirely different new charts and repeat only one title at Jazz Nite. 21 different charts over a span of 21 days! That is a lot of tunes for a jazz choir!

The ballads were normalized. As always the FLAC was retained original.

FLAC and m4a Completed.

1173 Well Nite 04/28/1995 See 1182, 1183
Jazz Choir I

Sesame Street (arr. Puerling/Mattson)
Sweet Georgia Brown (arr. Eric Sumari)
Whistle While You Work
Sophisticated Lady
Sing, Sing, Sing

Jazz Band I

Zip A Dee Doo Dah (arr. Roger Holmes)
The Simpson's (arr. John Barry)
Someday My Prince Will Come (arr. Dave Aaberg)
Theme From The Flintstones (arr. Dave Barduhn)
Take Me Out To The Ballgame (arr. Neal Finn)

FLAC retained for no good reason but backup.

1183 Well Nite 04/28/1995 Set 1 Groups I DAT Master

1995_04_28_Moawad_JB1
1183b Well Nite 04/28/1995 Set 1 Band I

- 01 Zip A Dee Doo Dah (arr. Roger Holmes) Jim Sisko- Tpt, Jason Hassenstab- TS, Shane Trout- Dms, John Sanders- Pno.
02 The Simpsons (arr. John Barry) Sean Macy- AS
03 Someday My Prince Will Come (arr. Dave Aaberg)
04 Theme From The Flintstones (arr. Dave Barduhn) Jay Roulston- Tpt, Jason Hassenstab- TS
05 Take Me Out To The Ballgame (arr. Neal Finn)

1182 and 1183 have been combined for sorting purposes in MediaAMP. The sets appear in order with set one followed by set two.

These were benefit concerts for the Ellensburg Clymer Museum, with a 7:00 set followed by an 8:30. The concerts were supported by Puget Power, who sent CWU to Woodinville a couple days earlier for similar performances. (Maybe 1163)

The early concert (Set 1) includes crying babies, which obviously was not a surprise, as Moawad had raided the library for the most youth-friendly charts he could find. Ice cream was served before the concert.

As I recall Well Nights were also fundraisers to dig wells for drinking water in various impoverished areas of Africa. It was some kind of humanitarian aid group, or perhaps attached to a religious organization.

FLAC and m4a's completed.

1995_04_28_Moawad_JB1

1182b Well Night 04/28/1995 Set 2 Band I

06 Take The "A" Train (arr. Sammy Nestico) John Sanders- pno, Jay Roulston- Tpt, Connie Lee- Tpt.

07 LuLu's Back In Town (arr. John Ward) Jason Hassenstab- TS

08 Blues In Hoss' Flat (Frank Foster) This is not the Blues In Hoss' Flat from "Chairman of the Board."

09 Here's That Rainy Day (arr. Dee Barton) Matt Wilson and the trombones

10 In A Mellow Tone (arr. Frank Foster)

11 Take Me Out To The Ballgame (arr. Neal Finn)

1182 and 1183 have been combined for sorting purposes in MediaAMP. The sets appear in order with set one followed by set two.

There is always confusion between Blues In Hoss' Flat and Blues In Frankie's Flat dating to an LP where the Ellington and Basie bands recorded together.

FLAC and m4a's completed.

1995_04_28_Moawad_VJ1

1183a Well Nite 04/28/1995 Set 1 Choir I

01 Sesame Street (arr. Puerling/Mattson) Casey Evans- Pno.

02 Sweet Georgia Brown (arr. Eric Sumari) Kristina Ploeger, Mike Day- Vocs.

03 Whistle While You Work (arr. Dave Cazier) Ryan Taylor- Guit.

04 Sophisticated Lady (arr. Norm Wallen) Stephanie Snavely- Voc.

05 Sing, Sing, Sing (arr. Norm Wallen) Aaron Hennings- Dms, Annie Lewis- Voc/Clar

1182 and 1183 have been combined for sorting purposes in MediaAMP. The sets appear in order with set one followed by set two.

1182 Well Night 04/28/1995 Set 2

DAT Master

1995_04_28_Moawad_VJ1

1182a Well Night 04/28/1995 Set 2 Choir 1

06 So What (trio) Casey Evans pno, Ryan Taylor guit, Bryce Van Penne bs, Aaron Hennings dms.

07 Easy To Love (arr. Kelly Kunz, revised by Javier Medrano)

08 Spring Can Really Hang You Up The Most (arr. Javier Medrano) Andrew Wolf- solo

09 Someone Else Is Stepping In (arr. Javier Medrano) Thomasina Peredo- voc.

10 Not Like This (arr. Kelly Kunz) Angelina Mauree- voc.

11 Walkin' (arr. Casey Evans)

12 Sweet Georgia Brown (arr. Eric Sumari) Andrew Wolf- voc.

1182 and 1183 have been combined for sorting purposes in MediaAMP. The sets appear in order with set one followed by set two.

Easy To Love is credited to Javier Medrano everywhere but this concert. If there is a Kelly Kunz chart it doesn't survive to the CWU files.

FLAC and m4a's completed.

1995_05_12_Moawad_JB1

1254 Jazz Invite 05/12/1995 Jazz Band I

Someday My Prince Will Come (arr. Dave Aaberg) Shane Trout- Dms, Glenn Harris- Bs,
John Sanders- Pno,
Lu Lu's Back In Town (arr. John Ward) Jason Hassenstab- TS
Blues 1, Band 0 (Mike Tomaro) Jason Hassenstab- TS, Jay Raulston- Tpt.
Unknown (1) Slow Dirty Blues- Matt Wilson- Trb, Shawn Macy- AS
In A Mellow Tone (Arr. Frank Foster) Eric Stevens- Trb, John Sanders- Pno.
Zip City (Phil Kelly) Jay Raulston- Tpt, Jim Sisko- Tpt.

Moawad mentions he had 12 years teaching experience before he came to Central in 1970. Sometimes there are two recordings from the jazz invite. In this case only one survives, from the Friday performance.

Again Moawad is very talkative to the high school students and their directors, which were almost exclusively his former students. His introductions to the tunes are often longer than the tunes themselves.

A noticeable exception is this unknown blues stretching to 14 minutes, possibly the longest big band blues in the entire archive. Hopefully the title will be discovered in other concerts not yet annotated.

Cassette (Snavely)
FLACs and m4a's Completed

1284 Cassette (Library)
IAJE Combo Nite 05/16/1995 2 of 2
See 1283

1283 Cassette (Library)
1283 IAJE Combo Nite 05/16/1995 1 of 2
FLAC, and sets in m4a

This IAJE Nite was more organized than most. It is possible to decipher most of what happened, but not all.

1995_05_16_Moawad_CB1
Skins And Bones
Eric Stevens,
I'm Beginning To See The Light (arr. Eric Stevens)
Softcore Samba (Mike Barone)

Computations In Blue (Barry McDonald)
Little Jazz Waltz (Bob Siebert)
Jeanine
Yo-Yo (Mike Barone)

1995_05_16_Moawad_CB2
Kasey Evans Sextet
Groove For Dolphy
Tanja
Wandering Wonder
Our Day Will Come (with Giant Steps)

1995_05_16_Moawad_CB3
Kristina Ploeger Quartet
How High The Moon
Anthropology?
Spain
Some Other Time
Fix This Wagon Blues

1995_05_16_Moawad_CB4
Kasey Evans ?? Sisko etc?
Autumn Leaves
All Blues
Take The "A" Train
Night In Tunisia

1995_05_18_Moawad_JB1
1185 Jazz Nite I 05/18/1995 #2 Band I DAT Master

Before You Left (arr. Tom Kubis) Jason Hassenstab- TS.
Moten Swing (arr. Ernie Wilkins) John Sanders- Pno, Sean Macy- AS.
The Blues Machine (Sammy Nestico) Matt Wilson- Trb, Sean Macy- AS.
Grand Slam (Don Schamber) Ray Roulston- Tpt, Matt Wilson- Trb.

FLAC and m4a's completed.

Moawad quote- "A freshman 4.0 student from Kennewick playing guitar. Man, I never thought I'd live to see the day."

1995_05_18_Moawad_JB2
1184c Jazz Nite I 05/18/1995 Stage Band II
Aaron Hennings- dir.

Cookin' (Ralph Mutchler) John Grove- Trb, Jeremy Freisz- Tpt.
Cherokee (arr. Frank Mantooth) Jeremy Freisz- Tpt.
A Taste Of Honey (arr. Quincy Jones) Dan Wall- AS
Mexicali Nose (Harry Betts) Ryan Taylor- Guit.

FLAC and m4a's completed.

1166 See 1184 - 1185

1166

Jazz Choir II Dawn McCormick- dir.
Autumn Leaves (trio)
Oo Bop Sha Bam
I Can't Give You Anything But Love (arr. Norm Wallen)

FLAC only retained for no good reason as backup to 1184 - 1185

1167 *
Check this. Could be the same set two different days.

Copy of 1166
Not Digitized

1184 Jazz Nite I 05/18/1995 #1 DAT Master
1995_05_18_Moawad_JB3
1184a Jazz Nite I 05/18/1995 Jazz Lab Band III
Matt Wilson, dir.

Groovin' Hard (Don Menza)
I've Got A Crush On You (arr. Dave Barduhn)
Alright, OK, You Win (Joe Williams) Michele Johnson- Voc
Colonel Corn (Phil Wilson)

The tune Alright, OK, You Win has an absurd number of different spellings over the years. On the original manuscript arrangement by Frank Foster the title is O.K. You Win. Central got the chart as a result of playing two different concerts with Joe Williams, which are here in the archives.

FLAC and m4a's completed.

1995_05_18_Moawad_VJ1
1184d Jazz Nite I 05/18/1995 Jazz Choir I

I Wish You Love (arr. Eric Sumeri) Kristina Ploeger- Voc.
Watch What Happens (arr. Eric Sumeri) Alisa Ludwigson- Voc.
It's Alright With Me (arr. Eric Sumeri) Casey Evans- Pno/Voc.
Not Like This (arr. Kelly Kunz) Stephanie Snaveley- Voc.
Whistle While You Work (arr. Dave Cazier) Ryan Taylor- Guit.

FLAC and m4a's completed.

1995_05_18_Moawad_VJ2
1184b Jazz Nite I 05/18/1995 Jazz Choir II
Dawn McCormick, dir.

Autumn Leaves (Trio) lost
Oo Bop Sha Bam (arr. Dave Cazier)
I Can't Give You Anything But Love (arr. Norm Wallen)
Smile (arr. Dave Barduhn)
Some Of These Days (arr. Dave Cazier) Tori Wyman?- Voc

FLAC and m4a's completed.

1995_11_17_Moawad_JB1
1252 Jazz Nite 11/17/1995 Jazz Band I

Cassette (Snavely)

See 1174 for other performing groups this concert.

A Little Minor Booze (Willie Maiden) Adam Rupert- AS, Jay Raulston- Tpt.

Ja-Da (arr. Bill Holman) Bill?- Vibes, Jay Raulston- Tpt.

I Remember Clifford (arr. Sammy Nestico) Jay Raulston- Tpt

Schlep It Up To Joe (Rob McConnell) John Sanders- Pno, Jason Hassenstab- TS

Take The "A" Train (arr. Rob McConnell) Bob Crow- Guit, Jason Hassenstab- TS

Moawad mentions this concert was the last of his 25th year of Jazz Nites.

He also mentions confusion (as are most) concerning the McConnell title Schlep It Up To Joe. Joe Rosenthal was McConnell's accountant. If anybody in the band had a relevant expense, reimbursement, or to get paid, they had to "schlep it up to Joe" to make it happen.

FLAC and m4a's completed

1996_03_02_Moawad_JB1

1256 Wind Fest 03/02/1996 Band I

Things Ain't What They Used To Be (arr. Dave Lalama) Jason Hassenstab- TS, Saul Cline- Bari, Adam Rupert- AS

Ja-Da (arr. Bill Holman) Bill McAfferty- vbs. Jay Raulston- Tpt.

Du Velours (John Ward) Jeff Snedecker- F Horn

First Times (Greg Snedecker) Jeff Snedecker- F Horn

Joyspring (arr. Charles Argersinger) Tom Gause- Tpt.

The Song Is You (arr. Mark Taylor) Tom Gause- Tpt. Jason Hassenstab- TS, Kent Kennedy- Pno.

This is the final day of Wind Fest, the concert band festival. Unusual for the jazz band to be able to feature two different faculty members. Composer Greg Snedecker is Jeff's brother. Du Velours was morphed from the original trombone feature to a horn feature.

There is a skip in Joyspring at the 31 minute mark, a typical turn-over point for a 60-minute analog cassette.

Cassette (Snavely)

FLACs and m4a's Completed

e tape, and no indication of soloists.

Masters of these cuts may turn up in the archive yet.

1996_03_08_Moawad_JB1

1251 Jazz Nite 03/08/1996 Band I

Unknown (1) 16 bar Street Beat Blues Jason Hassenstab- TS

The Last Train (Keller) Jeff Smith- Tpt, Jason Hassenstab- TS

Angel Eyes (arr. Frank Foster) Adam Rupert- AS

Joyspring (arr. Charles Argersinger) Jay Raulston- Tpt, Jason Hassenstab- TS

Straight Ahead And Strive For Tone (Roger Neumann) Saul Cline- Bari Sax

St. Louis Blues (arr. Allen Carter)

Cassette (Snavelly)

FLAC and m4a's completed

1251 See 1187

1996_03_08_Moawad_JB2

1187c Jazz Nite 03/08/1996 Jazz Band II

Jim Sisko- Dir.

Old Devil Moon (arr. Sammy Nestico) Jason Aldred- Tpt.

Who Can I Turn To (arr. Tom Kubis) Matt Vogel- TS

A Tribute To Art Fern (arr. Rob McConnell)

Hidden Dimple (Steve Wright)

FLAC and m4a's completed.

1996_03_08_Moawad_JB3

1187a Jazz Nite 03/08/1996 Jazz Lab Band III

Saul Cline- dir.

Solid Blue (Marshall Brown) Steve Ritkey- Pno, Kathy Rutherford- Tpt, Keith

McCarthy- Trb, Susanne Yates- AS, Brian Nesselroad- Dms.

The Queen Bee (Sammy Nestico)

All About Ronnie (Al Cobine) Jay Farrar- AS
Foggy Day In London Town (arr. Dave Wolpe)

FLAC and m4a's completed.

1187b Jazz Nite 03/08/1996 Jazz Choir II
Kevin McElreth?- Dir.

Taking A Chance On Love (arr. Norm Wallen) Gino Martin, Victor Champan- Vocs.
My Foolish Heart (trans. Norm Wallen) Elizabeth Brown and Tina Takora- Vocs.
I've Got You Under My Skin (arr. Kevin McEreth)

FLAC and m4a's completed.

1253

1253a Jazz Invite 05/10/1996 Jazz Band I

Fly Me To The Moon (Arr. Tom Kubis) Jason Hassenstab- TS, Tom Gause- Flg
Instant Heat (Roger Neumann) Tyler Slagle- TS, Dave Taylor- Trb
Last Train (Keller) Jeff Smith- Tpt, Jason Hassenstab- TS
On A Clear Day (Arr. Dave Wolpe) Tom Gause- Tpt
The Song Is You (Arr. Mark Taylor) Tom Gause- Tpt
Straight Ahead And Strive For Tone (Roger Neumann) Saul Cline- Bari Sax, Tom Gause-
Tpt

In a rare move Moawad introduces the entire band. It's unusual because this is a hall filled with high school kids who really don't care. Apologies for spelling on these names.

Saxes: Adam Rupert, Jill Martin, Jason Hassenstab, Tyler Slagle, Saul Cline
Trombones: Jeff Onstad, Dave Taylor, Dan Ray, Dan Hanson
Trumpets: Jeff Smith, Tom Gause, Troy Lydeen, Mark Howard, Jeremy Freisz
Piano: John Sanders, Bass: Bryce VanParis, Shane Trout- Dms, Bob Crow- Guit, Justin Kimball- Perc-Vibes

Moawad was in a very talkative mood these two concerts, sometimes extending to 5 full minutes between tunes. The festival went two days. 1253a is the first day, 1253b

is the second day. Much of the set from the prior day was repeated the next day for an entirely new audience of high schoolers. Both days were on a single cassette from the collection of Dean Snavely.

Professor Tom Gause is not usually a member of the trumpet section, but trumpeter Jay Raulston had left school to go on the road with the Glenn Miller band very shortly before this festival.

1253b Jazz Invite 05/11/1996 Jazz Band I

Last Train (Keller) Jeff Smith- Tpt, Jason Hassenstab- TS, Jeff Smith- Tpt.
Joyspring (Arr. Charles Argersinger) Tom Gause- Flg, Jason Hassenstab- TS
Fly Me To The Moon (Arr. Tom Kubis) Jason Hassenstab- TS, Tom Gause- Flg
Straight Ahead And Strive For Tone (Roger Neumann) Saul Cline- Bari Sax, Tom Gause- Tpt
The Song Is You (Arr. Mark Taylor) Tom Gause- Tpt

Cassette (Snavely)
FLACs and m4a's Completed.

This was a cassette from the files of Dean Snavely. Ultimately I may delete the m4a's determined to be the lowest quality, either 1279 or these 1757a.

FLACs and m4a's Completed.

1158

Style Examples Band I Various Sources 1994?

Moten Swing (Ernie Wilkins) 988
Caravan (arr. Dave Barduhn) 988
Don't Misunderstand (arr. Dave Barduhn) 1237c
Flintstones Theme (arr. Dave Barduhn) not surviving CWU
Groove Blues (Don Menza) Not CWU
Have I Stayed Too Long At The Fair (arr. Dave Barduhn) not surviving CWU
Moten Swing (arr. Sammy Nestico) 979
Things Ain't What They Used To Be (beginning lost?) Gay Crane- Pno, Tom Wilson- Tpt, Alan Alto- Guit. (From 988)

Things Ain't What They Used To Be (Woody Herman Band LP)
Groove Blues (Don Menza) Louie Bellson From Explosion LP
Blues In The Fast Lane (Don Schamber) JZ-0840 993b
Mr. Smooth (Don Schamber) JZ-0177 not surviving CWU
Joint Venture (Don Schamber) JZ-0839

This is a challenging tape, as some is CWU and some pro bands like Woody Herman and Louie Bellson. It took some time to go back and try to confirm all the CWU sources.

Some of these cuts may be CWU but don't survive to the archive. Flintstones might be the "Barduhn LP" from the '70s. Have I Stayed Too Long At The Fair is missing the usual piano intro, but it is a live recording not in the archives, maybe recorded at one of the Seattle Opera House gigs so often missing here. These may be missing because they are very nice recordings.

Mr. Smooth is interesting, as there are CWU recordings, but none were identified in the archive. Moawad never ever mentioned the title, or it was cut by the engineers. This is the only identified version in the archive, which I used to identify the other "unknown" versions. I was lucky to find it.

Same thing for Joint Venture.

In the old days I did get a cassette tape from Schamber including recordings of early charts like these. I'll compare...

FLAC preserved with some m4a's created.

1285 Cassette (Library) See 1188
Jazz Nite 05/14/1996

1285 has nothing on it that isn't on 1188b, which is a DAT.
No m4a's from this source. FLAC retained for no good reason.

1996_05_14_Moawad_JB1
1188c Jazz Nite 05/14/1996 Jazz Band I

See Program PDF 1188. Four days later the rhythm section was different?

Instant Heat (Roger Neumann) Mark Howard & Tom Gause Tpts, Adam Rupert- AS,
Tyler Schelegel- TS, Saul Cline- Bari, Dean Snavely- Trb, John Sanders- Pno.

Fly Me To The Moon (arr. Tom Kubis) Jason Hassenstab- TS, Tom Gause- Tpt, Shane Trout- Dms.

Bye Bye Blackbird (arr. Dave Wolpe) Dean Snavely- Trb, Jason Hassenstab- TS, John Sanders- Pno.

Strollin' (arr. Rob McConnell) Bob Crow- Guit, Tom Gause- Tpt.

Last Train (Keller) Jason Hassenstab- TS, John Sanders- Pno

Cottontail (arr. Dave Wolpe) John Sanders- Pno, Jason Hassenstab- TS

Two O'clock Jump (arr. Dave Wolpe)

The Jazz Choir I final concert portion of this final concert of the year was cancelled when the 1981 vintage PA system failed completely during the show. There was enough of a system left for announcing and solos, but not for any choirs. Moawad sounds genuinely upset, as singers like Melanie Vale, Kristina Ploeger, Christine Bryan and others he taught for 4+ years did not get the official final performance of their college careers.

It throws him off stride a bit, as he fails uncharacteristically to mention a single arranger or, the names of the other jazz band conductors.

FLAC and m4a's completed.

1996_05_14_Moawad_JB2

1188b Jazz Nite 05/14/1996 Stage Band II

Jim Sisko, dir.

Sweet Georgia Brown (arr. Sammy Nestico) Scott Cope- TS

Dat Dere (arr. Mark Taylor) Jason Orchard- Tpt Jay Long, Chris Francis- Dms

Stardust (arr. Dave Wolpe) Don Jones- Trb, Jason Orchard- Tpt.

Chicago (arr. Don Rader) Mark Brule- Tpt.

Wack Wack (arr. Shorty Rogers) aka Whack Whack

This may be confused with Whack Whack, a Milt Bernhart chart that is in the files JZ-0473

FLAC and m4a's completed.

1996_05_14_Moawad_JB3

1188 Jazz Nite 05/14/1996 DAT Master

1188a Jazz Nite 05/14/1996 Jazz Lab III See Library cassette

Conductor Unknown

I Never Knew (arr. Dave Wolpe)
Groovin' Easy (Sammy Nestico) Kurt Shucky- Guit.
Fascinating Rhythm (arr. Sammy Nestico)

FLAC and m4a's completed.

1189 DAT Master
1996_11_22_Moawad_CB1
1189 IAJE Combo Nite 11/22/1996
4 Groups- No Program Survives

Moawad introduces master of ceremonies Tom Gause, but reminds the History of Jazz students to attach their ticket stubs to their "concert review" papers to get 5 bonus points.

Gause spells everything for this first group, but after that no introductions were recorded.

1996_11_22_Moawad_CB1
"Lost In The Shuffle"
Ed Vaisa- Pno, Randy Fox- Dms, Koby Stewart- Guit, Scott Sousa- Bs, Chris Morton- Trb, Jeremy Freisz- Tpt.

All Of Me
Blue Trane
Scrapple From The Apple

1996_11_22_Moawad_CB2
"JZ VJ"
Summertime
Round Midnight
Well You Needn't

1996_11_22_Moawad_CB3
Unknown Group 1
Tpt, TS, Guit, Pno, Bs, Dms
Unknown (1) Blues
In The Wee Small Hours Of The Morning

Unknown (2) (Dahooud- Clifford Brown?) Latin
Bye Bye Blackbird
1996_11_22_Moawad_CB4
"Ooba Ooba"
Pno, Bs, Dms, Perc, Trb, Tpt, TS
Unknown (1) High energy latin
Shiny Stockings
Unknown (2) Funky Rock altered blues

Gause announces this band over the applause. I can't catch the names... Willby, Sawyer, Shane Trout- Dms, Mosely, etc

With research most of these titles could probably be determined. Those involved would know.

FLAC and all m4a's completed.

1118 (See also 1147)

1118 Jazz Nite 03/09/1994 Jazz Choir I

Blues (Quartet) Excerpt

Tangerine (arr. Kasey Evans- pno) Kris Bryan- voc.

Blues Backstage (arr. Norm Wallen) Kasey Evans, Angelina Anello- Voc.

Moondance (arr. Norm Wallen) Kasey Evans- voc solo

Poinciana (arr. Norm Wallen) Kasey Evans- Pno.

I Remember You (arr. Dave Barduhn)

Don't Get Around Much Anymore (arr. Norm Wallen)

I Remember Clifford (arr. Javier Medrano)

My Shining Hour (Beginning Lost) (arr. Javier Medrano) Lars Grevstad, Angelina, Tomasina, Annie Lewis

Kasey Evans- Pno, Jason Harding- Guit, Shane Trout- Dms, Chuck Mueller- Bs.

Every single title from this set disappeared, and was never part of the Central files! The Barduhn I Remember You did return to Central when the Mt. Hood vocal jazz library was donated in 2012.

1147 is an edited copy of 1118. However, 1118 does not include the last tune My Shining Hour due to a tape switch. 1118 was deemed the master, but the My Shining

Hour m4a from 1147 was added to the 1118 m4a's. This may change if the missing master is ever found. It is an odd situation, because side two of 1118 is blank. All the engineers had to do was turn 1118 over and continue recording. Instead they switched tapes and missed the beginning of My Shining Hour, and that tape is lost.

The 1147 tape was retained as a backup to 1118 as FLAC only.

The m4a's from 1118 were normalized, but the FLAC retained original.

FLAC and m4a's Completed.

1996_12_06_Moawad_JB1

1186b Jazz Nite 12/06/1996 Jazz Band I

Some Skunk Funk (arr. Mark Taylor) Tom Gause- Tpt, Tyler Slagle- TS.

Yes Sir, That's My Baby (arr. Carroll DeCamp) Bill Martin- Bari

Perdido (arr. Rayburn Wright) Shane Trout- Dms, Thor Bryan- AS, Tom Gause- Tpt, John Sanders- Pno,

There Will Never Be Another You (Michael Stewart- voc.)

Elvin's Mambo (Bob Mintzer) Tom Gause- Tpt, Travis Raney- TS.

Any Dude'll Do (Bill Holman) Adam Rupert- TS,

FLAC and m4a's completed.

1996_12_06_Moawad_VJ1

1186 DAT Master 2 of 2, tape 1 lost

1186a Jazz Nite 12/06/1996

This is the conclusion of some other DAT

I have hereby declared this as 12/06/1996, which is missing from the library. The DAT was shelved between two other 1996 tapes.

1996_12_06_Moawad_VJ1

1186a Jazz Nite 12/06/1996 Jazz Choir I

(Beginning of set lost. This is the first surviving track from this jazz nite.)

A Night In Tunisia (arr. Jason Rudd) Lars Grevstad, Bryce, Annie,

This is the only version of the Jason Rudd Night In Tunisia in the archive. All the others are Dave Aaberg, which is closely related to the Double 6 of Paris version.

1997_03_07_Moawad_JB2

1190c Jazz Nite II 03/07/1997 Jazz Band II

Jim Sisko- Dir.

Pots And Pans (Bob Mintzer)

Billy's Bounce (arr. Bill Holman) Chris Francis- Vibes

Day In, Day Out (arr. Bill Holman) Chris Francis- Vibes

Georgia On My Mind (arr. Unknown) Ryan Taylor- Guit

Jumpin' At The Woodside (Count Basie)

Manteca (arr. John Berry)

The arranger for Georgia and Misty on 1190 are the same person with identical material in both charts, but neither director says who! Pretty sure it is Barduhn, but this Georgia isn't even close to the alto feature version.

FLAC and m4a's completed.

1190 DAT Master

No Program Survives

1997_03_07_Moawad_JB3

1190a Jazz Nite II 03/07/1997 Jazz Lab Band III

Saul Cline- dir.

One For The Money (Karlin) Jessie Almberts- TS, Chris Francis- Dms.

Keester Parade (arr. Dave Barduhn) Chris Morton- Trb, Ken Masterson- Tpt

No Axes For Saxes (Schon) Jessie Almberts- TS, Jacob West- Tpt, Randy Fox

Misty (arr. Dave Barduhn?) Holly Pope- TS

Another Excuse To Play The Blues (Matt Harris)

FLAC and m4a's completed.

1997_03_07_Moawad_VJ2

1190b Jazz Nite II 03/07/1997 Jazz Choir II

Javier Medrano- Dir.

The Song Is You (arr. Javier Medrano)
Fly Me To The Moon (arr. Dave Cazier)
Sunday (arr. Dave Barduhn)
I Remember You (arr. Dave Barduhn)
Air Mail Special (arr. Kirk Marcy)

FLAC and m4a's completed.

1997_03_14_Moawad_JB1
1191b Jazz Nite I 03/14/1997 Band I

No Joy In Mudville (Bill Holman) Zane Douglas- Trb, Jill Martin
One For My Baby (Frank Mantooth) Saul Cline- AS
Party Time (Bob Mintzer)
What's New (Bill Holman) Dean Snaveley- Trb
Street Of Dreams (arr. Stan Kenton)
Centerpiece (arr. Frank Mantooth) Michael Stewart- Voc, Sam Wall- AS, John Sander-
Pno.
Sophisticated Lady (arr. Frank Mantooth) Thor Bryan- AS, Ben Setliff
Any Dude'll Do (Bill Holman) Jim Sisko, Saul Cline, Adam

Tyler Slagle- TS, Robert Crow- Guit
No Program Survives (2 Tapes in library)

FLAC and m4a's completed.

1997_03_14_Moawad_VJ1
1191a Jazz Nite I 03/14/1997 Choir I

Robbin's Nest (arr. Dave Barduhn) Chris Bryan- Voc.
Too Marvelous For Words (arr. Javier Medrano)
Errand Girl For Rhythm (arr. Javier Medrano) Sarah Roberts- Voc.
Nica's Dream (arr. Jason Rudd)
I Thought About You (arr. Eric Sumeri) Eric ?- Voc.
How High The Moon - Ornithology (arr. Javier Medrano) Lars, Shannon, Summer- Voc.
Long As You're Livin' (arr. Jeremy McCaw) Annie Lewis- Voc.
Groovin' Hard (arr. Dave Barduhn)

On The Sunny Side Of The Street - Kim Lynes, Monica Pedersen, Jim Sisko, etc.- Voc
with Band I

Tim Moses- Pno.

The choir spends 7 minutes introducing themselves.

DAT Master

FLAC and m4a's completed.

1192 IAJE Nite 04/26/1997

1997_04_26_Moawad_CB1

See PDF 1192 for concert announcement 05/30/1997

"Sexual Chocolate"

Ben Matheson- Tpt, Chris Morton- Trb, Alan Rendell- TS, Ryan Taylor- Guit, Jack Sousa-
Bs, Randy Fox- Dms,

Wind Of Changes

Blue Bossa (Kenny Dorham)

Second Balcony Jump (Dexter Gordon)

1997_04_26_Moawad_CB2

"No Blues"

Players Unknown

Makin' Whoopie

Skylark

Yardbird Suite

1997_04_26_Moawad_CB3

"Unknown Group (1)"

Nathan Eglund- Tpt, Chris Morton- Trb, etc unknown

Unknown (1) Bossa

You Stepped Out Of A Dream

Stella By Starlight

You Don't Know What Love Is

1997_04_26_Moawad_CB4
Sisko - Cline Quartet
Jim Sisko- Tpt, Saul Cline- TS

Six In Four (Oliver Nelson)
I Want More (Dexter Gordon)
Johnny Come Lately (Billy Strayhorn)
Little Gingerbread Boy (Jimmy Heath)

It is difficult to know where one group ends, the next begins, or even how many different groups there are. Personnel are announced only for the first group. Another band is announced only over applause, so I didn't attempt the names. I'm guided only by large empty spots on the DAT. It is unlikely I got it entirely correct.

DAT Master
No Program Survives

1997_12_05_Moawad_JB1
1194b Jazz Nite 12/05/1997 Jazz Band I

No Harmful Slide Effects (Willie Maiden) Gary Kur, Zane Douglas, Michael Kaiser, Dan Helseth, Pierre Matheson- Trbs, Adam Rupert- TS
Of Space And Time (Hank Levy) Saul Cline- AS,
Chelsea Bridge (arr. John Ward) Gary Kur- Trb
Catalpa Complex (Fred Sturm) Tim Moses- Pno, Saul Cline- Sop.
The Daily Dance (Bill Holman) Dave Brown- Tpt, Adam Rupert- AS, Brian Nesselroad- Dms.

By this point John Moawad was very ill from leukemia. Most everyone was aware of his cancer, but unbeknownst to the students Moawad acknowledged he may not be able to finish the school year. Quiet phone calls were underway from CWU to graduates in hopes of locating a substitute.

Moawad was in a very talkative mood the entire concert, entertaining as always, but including sly semi-hidden references to aging, health, and the old days. When exhausted, he frequently became more verbose like this. In perhaps the only example in the archive, Band I has a false start on their last tune, with the rhythm section unable to hear his count-off. Did John believe this was the last concert of his career?

All these tracks on 1194 were normalized, the FLAC left original.

FLAC and m4a's completed.

1997_12_05_Moawad_JB2

1193c Jazz Nite 12/05/1997 Jazz Band II

Tom Gause, dir.

Big Swing Face (Bill Potts) Michael Johnson- Guit, John Hanson, Neal Cope- Sxs, Dan Ray- Trb, Chad Ponders, Morioka- Tpts, Brian Dean- Pno

St. Thomas (arr. Mark Taylor) Sam Orenson- TS, Matt Thornton- AS, Jeremy McCaw- Tpt.

Round Midnight (arr. Dave Wolpe) Dean Snavelly- Trb

Mixolydian Soul Frog (Frank Mantooth) Dean Snavelly- Trb, Jeremy McCaw- Tpt.

Dat Dere (arr. Mark Taylor) Matt Thornton- AS

This concert features 3 different versions of Round Midnight, Taylor, Wolpe and Aaberg. That's a Jazz Nite first.

Note that Tom Gause directed Band 2, which was essentially unprecedented at the time. Gause is not listed as director, because Moawad was still Director of Jazz Studies. This must have happened because there was no suitable grad assistant to direct Band 2. It is also possible John Moawad, who was quite ill at this point, realized Tom Gause would be directing these students in Band 1 before long. This enabled a solid transition.

In early 1997 Moawad was still planning to teach through the 2000 school year, but was undergoing chemo and radiation for his leukemia.

All these 1193 m4a's were normalized, the FLAC left original.

FLAC and m4a's completed.

1193 DAT Master

No Program Survives

1997_12_05_Moawad_JB3

1193a Jazz Nite 12/05/1997 Jazz Lab III

Saul Cline, dir.

The Groove Merchant (Jerome Richardson) Ben Meyer- Tpt, Kurt Stockman- Guit, Holly Pope- TS, Tim O' Donnell- Pno.

Anything Goes (arr. Les Hooper) Brian Salazar- Dms, Jason Rose- TS

Round Midnight (arr. Mark Taylor) Matt Morrow- Tpt
Big Mama Louise (Kim Richmond) Patrick Dodd- Tpt, Jason Rose- TS

FLAC and m4a's completed.

1194 Jazz Nite 12/05/1997 Grps I

DAT Master- No Program Survives

1997_12_05_Moawad_VJ1

1194a Jazz Nite 12/05/1997 Vocal Jazz I

(Trio Blues & lengthy Mic Check)

Time After Time (arr. Javier Medrano)

Time To Get Hip (Waldo King/Dave Barduhn) Michael Dade, Annie Lewis- voc.

Round Midnight (arr. Dave Aaberg) Annie Lewis-voc.

Easy To Love (arr. Javier Medrano)

I Can't Believe That You're In Love With Me (arr. Javier Medrano)

Tim Moses- Pno, Justin Kimbal- Dms.

FLAC and m4a's completed.

1997_12_05_Moawad_VJ2

1193b Jazz Nite 12/05/1997 Jazz Choir II

Debbie Eng, dir

Afro Blue (arr. Debbie Eng) Jason Hall- Voc.

Duke's Place (arr. Debbie Eng) Katrina Rooney, Hether Reeger, Erica Larsen, Dawn Lynch- Voc.

Slowly (arr. Debbie Eng) Joy? - Voc, Sam Orenson- TS

Little Sunflower (arr. Debbie Eng) Matt Morrow- Tpt,

Christmas Piece (arr. Debbie Eng)

Brian Salazar- Dms, Brandon Macintosh- Conga, Jeannie Wood- Bs, Brian Dean- Pno

Though she doesn't always mention it, it is highly likely these are all Debbie Eng arrangements. She wrote extensively for her own groups.

FLAC and m4a's completed.

1288 Cassette (Library)

1998_02_27_Moawad_JB1

1288 Jazz Nite I 03/13/1998 Band I

Bebopper's Blues (Jim Linahon) Saul Cline- TS, Jay Raulston- Tpt.

Catch The Rebop Train (arr. Neal Finn) Oren Carney-AS, Derek Kur?, Zane Douglas-
Trbs, Brian Nesselroad- Dms, John Sanders- Pno

I'm Beginning To See The Light (arr. Sammy Nestico) Adam Rupert- AS, Jay Raulston-
Tpt

It Might As Well Be Spring (arr. John Ward) Adam Rupert- AS

Catalpa Complex (Fred Sturm)

Of Space And Time (Hank Levy) Adam Rupert- AS

Be Bop Charlie (Bob Florence) Zane Douglas- Trb

See 1174 for Choir I

Moawad was at Central in 1954.

Saul Cline- TS, Oren Carney, Adam Rupert- AS, Alan Rindell, James Henry- Bari

Derek Kur?, Zane Douglas, Mike Kaiser, Dan Helseth, Dan Hanson

Nathan Eklund, Jay Raulston, Jeremy Freisz, Dave Brown, Ben Matheson

John Sanders- Pno, Scott Sousa- Bs, Curt Shuckman- Guit, Randy Fox, Ryan Phillip,

Brian Nesselroad- Dms

It must have been shortly after this recording when Moawad's leukemia worsened significantly. Feelers were released to several Central grads to act as substitutes, as it appeared Moawad would be unable to finish the school year.

Somehow John always managed to rally. He did limp to the end of the school year.

FLAC and m4a's completed.

No Program Survives

1998_02_27_Moawad_JB2

1286c Jazz Nite II 02/27/1998 Band II

Take The "A" Train (Trio Only)

Groove Blues (Don Menza) Danny Ray- Trb, Bob Crow- Guit. Jason Hassenstab- TS

Two O'Clock Jump (arr. Dave Wolpe?) Sam Swenson- AS, Brian Dean- Pno
After You've Gone (arr. ?) Jason Hassenstab, Bob Crow- Guit, Matt Thornton- Cl, Danny
Ray- Trb, James Brown- Dms
Big Dipper (Thad Jones) Jason Hassenstab TS,
Manteca (arr. John Berry) Seth Littlefield- Dms. Matt Thornton- AS,
Neverbird (Ray Brown) Jason Hassenstab- TS,
Mercy, Mercy, Mercy (Joe Zawinul arr. Phil Wilson) Matt Thornton- AS, Bob Crow- Guit,

John Moawad is judging at Lionel Hampton and not at this concert. Tom Gause
is directing Band II and is master of ceremonies.

Word reached Central that beloved CBC choir and jazz choir director Byron
Gjerde had been killed in a car accident on the way to Lionel Hampton Jazz Fest the day
before this show. Byron was a great guy, very talented, and excellent teacher. CBC and
everybody in Northwest jazz education circles were devastated at this loss. This concert
was dedicated to his memory.

Ambitious and lengthy program for Band II, but a group loaded with talent.

FLAC and m4a's completed.
No Program Survives

1286 Cassette (Library) and 1287 in same FLAC
1286 Jazz Nite II 02/27/1998 1 of 2 (Eng)
1998_02_27_Moawad_JB3
1286a Jazz Nite II 02/27/1998 Jazz Lab Band III- Saul Cline, dir.

Moten Swing (arr. Sammy Nestico) Tracy Stith?- TS Rosemary Eckland?- Tpt, Tim
Odonnell- Pno, Brian Nelson- dms.
Nutville (Greg Hopkins) Sandy MacIntosh- dms,
I Remember Clifford (arr. Dave Aaberg)
16 Bars Of Blues (Marty Paich)
Basie Straight Ahead (Sammy Nestico)

1998_02_27_Moawad_VJ2
1286b Jazz Nite II 02/27/1998 Jazz Choir II
Debbie Eng, Dir.

Think About Our Children (Debbie Eng) Shannon Riley- Voc.
Firm Roots (arr. Dave Cazier) Heather Rieger- Voc, Bob Crow- Guit.

Prelude To A Kiss (arr. Eric Sumari)
It's Over (Debbie Eng)
Brian Dean- Pno, Bob Crow- Guit, Julie Woods?- Bs, Brian McIntosh- dms.

1287 Cassette (Library) Appended to 1286
Jazz Nite II 02/27/1998 2 of 2 (Eng)

No Program Survives

1174 See 1288 for Band I etc?
1998_03_13_Moawad_VJ1
1174 Jazz Nite 03/13/1998 Jazz Choir I

Mercy, Mercy, Mercy (Trio)- Tim Moses- Pno, Justin Gibbons- Bs, Justin Kimball- Dms.
I Can't Believe That You're In Love With Me (arr. Javier Medrano)
Groove Merchant (arr. Dave Barduhn)
So Easy To Love
Shiny Stockings (arr. Norm Wallen)
Round Midnight (arr. Dave Aaberg) Annie Lewis- Voc
Time After Time (arr. Javier Medrano)
This Could Be The Start Of Something Big (arr. Norm Wallen)

This is Jazz Choir I only. I believe it may be a master. For Band I see 1288.

Moawad lets the Jazz Choir identify themselves, which takes a full 11 minutes. It is fun, but time consuming, and not something he did often.

At this point John Moawad was not at all well, amid chemo and radiation for leukemia. Though a secret at this point, John was unsure he would be able to teach Spring 1998. Quiet calls went out to graduates who might be available to take over and finish the school year.

Ultimately John rallied, and finished the year after announcing his retirement in late April.

These m4a's were normalized, the FLAC left original.

FLAC and m4a Completed.

1291 Cassette (Library)
Jazz Nite 05/29/1998 3 of 3

1998_05_23_Moawad_JB1

1291 Jazz Nite 05/29/1998 Jazz Band I

When You're Smiling (arr. Tom Kubis) Jason Hassenstab- TS

A Minor Case Of The Blues (Matt Catingub) Brian Nesselroad- Dms, Jay Raulston- Flg,
Dave Brown- Flg,

It Might As Well Be Spring (arr. John Ward) Adam Rupert- AS

Who Can I Turn To (arr. Tom Kubis) Alan Reindell- TS, Jason Hassenstab- TS

Big D's Overnight Special (Tom Kubis) Jason Hassenstab- TS

As with the jazz choir set, I doubt there was particular significance in the selection of these tunes. Moawad believed he was coming back for Fall 2008 when these charts were selected.

Big D's Overnight Special was to be the end of the concert, but the students had prepared one last encore while Moawad was on tour with the jazz choir a few days earlier.

Body and Soul (arr. Marty Paich) Tim Moses- Pno.

(And thus the CWU Moawad years end.)

It is entirely appropriate the Moawad 28-year CWU tenure and legacy ends pianissimo on one of the most recorded jazz standard ballads in jazz history on the thought "I love you body and soul."

On 1288 Jazz Nite I 03/13/1998 a few weeks earlier Moawad was in good spirits, but perhaps a little bitter.

Here in his final concert he sounds almost relieved the decision to retire was made. He is happy, and at peace with that decision.

He thanks his many mentors, friends and colleagues over the years.

He laments leaving a Band I containing only 1 senior, and paraphrases UCLA basketball coach John Wooden, saying "the second best band in the country is on our bench."

In closing he continues:

"The process of becoming a good teacher is one of failure, and then winning. Whatever winning attitude is, I hope I have passed this onto these young men and women. As I leave, I hope you have picked up some of the tenacious... asshole tendencies that I have... (crowd laughter) and remember you can't do it once you leave school, because you have to clean up your act and work with children..." (more laughter.)

FLAC and m4a's completed

1290 Cassette (Library)
Jazz Nite 05/29/1998 2 of 3

1998_05_23_Moawad_JB2
1290a Jazz Nite 05/29/1998 Band II Tom Gause, dir

Moawad announces officially that Tom Gause would take over Jazz Band I and be interim Director of Jazz Studies with hopes of landing the permanent job.

Unknown (1) Dan Archer, Matt Thornton
I Remember Clifford (arr. Sammy Nestico) Troy Lydeen- Tpt.
Cruzin' For A Bluzin' (arr. Peter Blair) Bob Crow- Guit, Brian Dean- Pno, Matt Thornton- AS
A Tribute To Art Fern (Rob McConnell) Sam Ormson, Andy Ray- Trb
Elvin's Mambo (Bob Mintzer)

As stated earlier in the archive, Cruzin' For A Bluzin' versions are a bit confusing. The composition is by Andy Weiner for the Maynard Ferguson band. The only arrangement in the CWU files is by Peter Blair, with the spelling Cruisin' For A Bluesin', which is the spelling on the Maynard Ferguson recording.

The Blair arrangement, and an apparent "Maynard Ferguson Honors Edition" arranged by Weiner are both available. It is possible Central had some version called Cruzin' For A Bluzin', which does not survive to the files. Possible, but unlikely.

1289 Cassette (Library)

1289a Jazz Nite 05/29/1998 1 of 3
AIFF Only

This concert was probably recorded on 3 DAT tapes, which did not survive to the archive.

This date is unlikely. A 05/29/1998 Wind Ensemble concert program survives
The May 23, 1998 friday a week earlier is a rare day with no surviving program and is a likely candidate for this Jazz Nite concert. Could the library tapes be dated incorrectly?

I'll go with the date on the library tapes.

Moawad claims this is his 117th concert since the fall of 1970. He also mentions his impending retirement.

The CWU Moawad years end as confused as they began in Fall of 1970. Did Jazz Nite happen that afternoon before the Wind Ensemble concert? Did Larry Gookin move his concert to the afternoon so Moawad's final Jazz Nite could happen, and no program was written?

1998_05_23_Moawad_JB3

1289a Jazz Nite 05/29/1998 Lab Band III Saul Cline, dir.

Ya Gotta Try (Sammy Nestico) Neil Proff- TS, Neil Proff- TS,, Brandon MacIntosh- Dms
Green Onions (arr. Sammy Nestico) Neil Proff- TS, Ben Myers- Tpt, Michael Belson?-
Guit.

Bein' Green (arr. Dave Barduhn) John Greger? Trb.

Pick Yourself Up (Sammy Nestico) Neil Proff- TS, Ben Myers- Tpt

Elvira (arr. Bob Lowden)

Saul does introduce the entire band.

1998_05_23_Moawad_VJ1

1290b Jazz Nite 05/29/1998 Choir 1 John Moawad, dir.

Time After Time (arr Javier Medrano)

Groove Merchant (arr. Dave Barduhn)

Round Midnight (arr. Dave Aaberg) Annie Lewis- Voc.

Shiny Stockings (arr. Norm Wallen)

Something Grand (arr. Norm Wallen)

I doubt there is planned significance to the selections performed. When rehearsal began on this material, Moawad believed he would be returning for Fall 1998. His decision to retire came after the group was committed to these charts.

The choir introduces themselves.

Before the last tune, the jazz choir students do 8 minutes of emotional tributes and testimonials.

In his 39th year of teaching and 28 at Central, this was Moawad's final jazz choir concert with the vocal group he founded in 1971.

1998_05_23_Moawad_VJ2

1289b Jazz Nite 05/29/1998 Choir II Debbie Eng, dir.

Close To You (arr. Jason Rudd?)

Take Five (arr. Debbie Eng)

Come Home (New York Voices)

Have You Heard (arr. Dave Cazier) Brian Dean- Pno

Earth Wind And Fire Medley (Horns arr. Bob Crow)

Julie Woods- Bs, Brandon MacIntosh- Dms, Jordan Cassidy- e Bass, Matt Pellandini- Dms.

Debbie does introduce virtually everybody at some point. Recording levels for the choir were extremely low, to the point of being inaudible without manipulation. Finally for the last number, the levels are suddenly boosted significantly.

Moawad Transitions Into Retirement

It is not at all uncommon to see school music programs unravel and collapse at the loss of a longtime beloved and respected director.

Generally speaking, retirements are less a problem in that respect. The students have an entire year to prepare for the change. Retiring teachers can work consciously to ease the upcoming transition.

An excellent example was the retirement of Northwest jazz education icon Waldo King at Roosevelt High in Seattle. Scott Brown assumed that program without missing a beat due in part to the preparation from Waldo, and the fact Scott Brown is a fantastic teacher, excellent musician, and very strong personality.

All too often, if students arrive in the fall to find a new choir or band director, it represents a recipe for trouble.

John Moawad's retirement is a good example in both respects, because the jazz band half of the transition went well, and the vocal jazz half not nearly so smoothly. Moawad spent literally years preparing the students and directors around the state for the arrival of Tom Gause. That arrival came two years earlier than expected, but was smooth and happy. There was no such extensive preparation for the vocal jazz choirs.

Moawad always warned us "It is not easy following God. Jesus Christ incarnate couldn't do that."

Moawad knew that from experience. It wasn't easy following Panerio. Moawad struggled mightily, and took a significant pay cut in leaving the public schools too.

It took 30 years in the system to retire with full and maximum benefits. As he arrived at Central in the fall of 1970, Moawad assumed he would retire in June of 2000, as did we all.

I am not certain when Moawad was diagnosed with leukemia. I do know they caught it early. John's brother Bob had leukemia and needed a bone marrow transplant. John was tested as a potential donor match. Those tests discovered the same leukemia in John in the very earliest stages. He couldn't be a donor.

Discovering the leukemia so early was very fortunate. I'd guess this was 1995. John started treatment.

By the end of fall quarter 1997 and despite the best doctors and treatments available, he was not well. Quiet phone calls ensued to various graduates in winter quarter, as it appeared John would be unable to teach spring quarter 1998.

Up and down during treatment, he did limp out to the end of the year. Everybody assumed he'd be back for Fall 1998-1999. Moawad probably believed that too, but his health continued to worsen.

Sometime in late April of 1998 he decided to retire. There was no big retirement party, perhaps at his request. With a diminished immune system due to chemotherapy he would not be able to attend.

By summer, continued chemotherapy had reduced his immune system to nothing. It was risky to see any visitors at all, or to leave the house for fear of infection.

Catherine Jensen-Hole was hired to teach Vocal Jazz I and II for 1998-1999. Catherine was a North Texas graduate, having studied with Paris Rutherford. I believe this was a one-year contract, with the option to win a tenure-track job.

Tom Gause took over Jazz Band I as had long been the plan. Graduate students directed Jazz Band II and III as usual.

In the mean time, somehow Music Department Chair Peter Gries managed to have Moawad declared Professor Emeritus years ahead of the mandatory timeline. Again bouncing back from the brink, Moawad had recovered enough that with Professor Emeritus status, he was eligible to come out of retirement part-time to supervise the music student teachers Fall quarter!

If the archive recordings are any indication, 1998-99 was a very successful year. All the jazz groups performed high-quality material quite well. It was a smooth transition for Gause and Jensen-Hole.

However, before the end of spring 1999 there had been a vote of no confidence in Music Department Chair Russ Schultz. Schultz would be leaving. Catherine Jensen-Hole was interested only in teaching jazz, not concert choir or "legit" anything. There simply weren't enough classes or students in vocal jazz to be a full load on tenure track. Rather than teach outside her area of expertise, Catherine left CWU. Ultimately she landed at the University of Maryland in an endowed professorship, where she remains at this writing.

With the blessing of newly elected interim department chair Peter Gries, the last thing Russ Schultz did on his way out was hire Vijay Singh as Jensen-Hole's replacement for 1999-2000. Vijay did both jazz and concert choirs, plus voice lessons and other duties. As a Northwest product, established professional performer, widely published composer and Mt. Hood College teacher, Singh was well-known to the department.

As Professor of Trumpet, Tom Gause continued doing Jazz Band I during the national search for a Director of Jazz Studies to do the jazz bands and combos. A national search was to begin for a new Department Chair too, but that search never happened.

(Gries would remain department Chair until his retirement after Spring quarter 2010. Todd Shiver was hired over the summer as department chair beginning Fall 2010. I returned to CWU that same Fall in a very minor adjunct guest lecturer capacity.)

By this point in the Fall of 1999-2000 the jazz choirs were struggling, having lost two teachers in two years. Singh essentially started over with a jazz choir program in disarray. Even so it was a successful year for the choirs. The bands continued in fine form with Gause.

Emphasis in the national search was a jazz bass player. Mark Polishook- piano, Andrew Spencer- drums, and Tom Gause- trumpet, represented a faculty jazz quartet nucleus if a bassist could be found. Student jazz bass players were at a premium for five jazz groups plus various combos, as were quality rhythm section players in general. The recruiting potential of a CWU Faculty Jazz Quartet would be very powerful, as was the goal of a jazz bass studio.

Kristin Korb was hired for the 2000-2001 school year. She assumed direction of Jazz Band I from Tom Gause. Kristin is an extraordinarily talented woman, excellent bass player and jazz vocalist too.

The choice to hire a jazz bassist with little teaching and almost no big band experience was a calculated risk. Kristin Korb was not a CWU graduate, and not particularly well known at CWU.

Perhaps still in the shadow of Moawad, I think it fair to say Kristin struggled. The students may not have given her a fair chance. In retrospect it appears to me she made very good literature choices for Jazz Band 1. She certainly hit the ground running, with an informal concert after literally only three rehearsals. This was quite different from Moawad and Gause. Apparently she was somehow too far removed from Central tradition and student expectations.

In short order there was outright rebellion among the jazz band students, who left Band I for Band II and the graduate student conductors. To avoid mass exodus and total collapse it was determined Tom Gause would resume duties directing Jazz Band I mid-year if necessary.

However, Gause had cancer issues of his own that worsened quickly. Due to therapy and illness he missed a great deal of school. He was unable to mentor Kristin Korb as anticipated. Korb limped to the end of the 2001 school year and resigned. Sadly and suddenly, Gause would pass in late 2001.

Word went out again. Alums who were eliminated in the final rounds of the Korb hiring process were encouraged to reapply. This included Chris Bruya, who at the time had risen to Dean of Creative and Performing Arts at Mt. Hood Community College. Chris Bruya was hired as the new Director of Jazz Studies for 2001-2002. John Harbaugh was hired the same year as replacement for Tom Gause.

In terms of jazz, Bruya and Singh rebuilt the program and remain at the helm at this writing. The jazz program under their direction is stronger than ever. They each have several years to go until retirement.

Moawad always enjoyed reminding us "it took three guys to replace me, and I was still working part time too!"

In terms of health Moawad was up and down. His entire year and therapy was geared toward directing the Jazz in the Valley All-Star Big Band in late July. Chris Bruya sat in for Moawad the years he was too ill. Thanks to modern medicine Moawad had 10 years of "retirement." As professor emeritus he did get to enjoy the new music building. Singh and Bruya invited him to clinic and critique the jazz groups as his health permitted until he passed 11/22/2009.

All this information is within the purvey of the analog archives. Concerts conducted by Jensen-Hole, Gause, Singh and Korb are among the very last before digital CD recording ensued. Believe it or not, this is the short version of the saga as outlined in lengthy conversations with Vijay Singh.

Again, most recordings by these directors were technically digital as DAT tapes. Like regular analog audio cassettes, DAT tapes can be played in real time only. The machines are not common today. The format lasted only a few years. It is digital audio, but an analog media almost nobody can play. Thus their inclusion as part of the analog archives. Otherwise it is unlikely the recordings would ever be heard.

1292 Cassette (Library)
Faculty Jazz Nite 11/13/1998

See PDF Program
1998_11_13_Gause_CB1
1292 Faculty Jazz Nite 11/13/1998

Tom Gause, Trpt, Mark Polishook- Pno, Andrew Spencer- Dms, RJ Whitlow- Bass

Rudy's Crib (Tom Gause)
Have You Met Miss Jones (Rodgers/Hart)
Yesterdays (Jerome Kern)
Horace Silver (Mark Polishook)
No Moon At All (Evans/Mann) Catherine Jensen-Hole voc.
Maybe In Time (Catherine Jensen Hole)
Icicle Creek (Tom Gause)
Jive Samba (Nat Adderly)
Here With The Wind (Tom Gause)
Stolen Moments (Oliver Nelson) tape runs out

Emergence (Tom Gause) (Lost)
Friday The 13th (Theolonius Monk) (Lost)
Nutville (Horace Silver) (Lost)

It is unclear if a tape was lost, or the group omitted numbers on the program. This is all that survives on library tapes of what probably was a DAT. Also appearing are Catherine Jensen-Hole voc. Jeff Snedecker- Hrn, Larry Gookin- Trb, and Adam Rupert- AS.

This is the first surviving recording of the Thomas Gause tenure in the post-Moawad years. Essentially this is the faculty jazz combo including a couple students.

Moawad was still on staff at this point supervising student teachers. He was not teaching music. He did work with various jazz groups as requested by the directors. He steered clear of Gause and Jensen-Hole, to let them establish themselves.

By the arrival of Vijay Singh and Chris Bruya in 2001-2002 he was asked to clinic the top jazz groups much more frequently

FLAC and m4a's completed.

1998_12_04_Gause_JB1
1176b Jazz Nite 12/04/1998 Jazz Band I
Tom Gause, dir.

Fast Forward (ending lost) (Les Hooper)
Ellis Island (Bob Mintzer) Adam Rupert- TS, Michael Kaiser- Trb, Justin Kimball- Cga.
Ruby My Dear (arr. Bill Holman) Adam Rupert- TS
Cajun Cookin' (Denis DeBlasio) Justin Kimball- Dms, Michael Kaiser- Trb, Bob Crow-
Guit.
Burnin' Blues For Bird (Don Menza) Jay Roulston- Tpt,

Tom Gause expresses his gratitude to John Moawad for building a fine jazz program over his long tenure, and paving the way for his seamless transition. Literally miraculously recovered, Moawad was supervising student teachers this quarter, on the road, and couldn't attend the concert.

It sounds to me like CWU jazz transitioned beautifully, with quality charts everywhere, and well-performed. Many things are the same, many different, exactly like it should be.

All m4a's were normalized, the FLAC left original.

FLAC and m4a's Completed.

1998_12_04_Gause_JB2

1175c Jazz Nite 12/04/1998 Jazz Band II

John Sanders- dir.

Back Bone (Thad Jones) Roy Crowe, Tammi Sprenger, Scott Dent, Mark Rice- Tbns.

Skylark (arr. Al Cobine) Matt Thornton- AS, Roy Crowe- Trb, Tim O'Donnell- Pno.

Le Grande Funk (Bob Lowden) Kevin Glenn- Tpt, Roy Crowe- Trb, Eric Taylor- TS, Matt Thornton- AS, Jordan Cassidy- Bs, Matt Pelendini- Dms, Michael Johnson- Guit.

Chunga's Revenge (arr. Joe Boerst) Matt Thornton- AS.

Mira, Mira (Matt Harris) Matt Pelendini- Dms, Matt Morrow- Tpt.

FLAC and m4a's Completed.

1175 Jazz Nite 12/04/1998

PDF program

1998_12_04_Gause_JB3

1175a Jazz Nite 12/04/1998 Lab Band III

Jay Roulston- dir.

It's Only A Paper Moon (arr. Jon Wikan) PJ Anderson- Pno, Dwayne Corbin- Dms.

Take The "A" Train (arr. Frank Foster) Seth Garrido- AS, Jon Hansken- TS, Dwayne Corbin- Vbs, PJ Anderson- Pno, Tom Lewis- Tpt.

Marguerite (Sammy Nestico) Tyler Vega- Trb, Ryan Lunz- TS, Ben Meyer- Flg, David Feddock- Guit, Owen Barnhart- Perc.

How High The Moon (arr. Sammy Nestico) Ryan Lunz- TS, Owen Barnhart- Dms.

Life continues in CWU Jazz. This is the first Jazz Nite in decades not under the leadership of John Moawad, who 6 months earlier had retired after 28 years at Central. Moawad spent years transitioning Tom Gause into this gig. Gause apparently made few changes, assuming the typical dates for Jazz Nites and other activities.

Catherine Jensen-Hole assumed the Jazz Choirs. Gause kept Band I, but graduate students continued to direct bands II and III.

I assume a national search was underway to officially replace Moawad, or perhaps Catherine Jensen-Hole didn't wish to continue. Kristin Korb would be hired for the 1999-2000 school year.

This was a time of transition away from DAT recordings, to saving concerts digitally on Compact Disc. A few recordings survive on analog audio cassette too, but mostly in the Brooks library.

Thus by the 1998-1999 school year there are fewer recordings within the purvey of this project. With the 1999-2000 school year everything was recorded and saved digitally. The analog years were over, as was this project.

One huge switch was the implementation of Jazz Nite concert programs. Programs are great if they survive. There are far fewer introductions with programs, and all the details are there, including the correct spellings of all these names.

However, if no program survives it is a disaster. There is no way to know the soloists or even the names of the tunes.

FLAC and m4a's Completed.

1177-1202 are converted from Digital Audio Tape Cassettes (DAT) from the CWU music files. Most were recorded @ 48 khz, and converted to 44.1 khz and AIFF (MacIntosh standard CD audio format) by Audacity.

1177

This date can't be correct. It is marked Jazz Nite 12/02/1994 but this Combo Nite could not have been the same evening as a regular Fall Jazz Nite. This is probably a week earlier Wed 11/23/1994 before Thanksgiving.

1177 IAJE Combo Nite 12/02/1994 (Trash 1154?)

In his intro, Moawad claims this is the 42nd NAJE/IAJE Combo Nite 12/02/1994. With at least two similar concerts per year, that is entirely possible. If all those concerts were recorded, very few survive to the archive. Not many included Moawad as master of ceremonies.

1998_12_04_Jensen-Hole_VJ1

1176a Jazz Nite 12/04/1998 Jazz Choir I

Catherine Jensen-Hole, dir.

Tenor Madness (arr. Michele Weir) Tom Gause- Tpt, Erik Eliason, Angela Goude- Vocs,
Adam Rupert- TS

My Romance (arr. Paris Rutherford) Tom Gause- Tpt, Erik Eliason- Voc.

Days Of Wine And Roses (arr. Catherine Jensen-Hole)

Kick That Monkey (arr. Greg Jasperse) John Sanders- Pno, Kim Lynes- Voc.

Tristeza De Amar (arr. Catherine Jensen-Hole) Treva Reichert- Voc, John Sanders- Pno,
Tom Gause- Tpt.

Lady Be Good (arr. Darmon Meader)

What a delightful start to the 4th generation of Central Jazz, with Christianson 1947-1963, Panerio 1963-1970, Moawad 1970-1998, and Jensen-Hole/Gause beginning in 1998!

The program is obviously in very good hands. Moawad retired two years earlier than anticipated, but the road for Gause was beautifully paved.

Catherine Jensen-Hole apparently brought these charts with her, primarily from her time at UNT with Paris Rutherford in Denton. This was a wise move. All these charts are new to Central, yet generally familiar. Weir is a Central graduate, and the NY Voices familiar too. Gause joins the choir for a couple solos.

Catherine chooses not to conduct her groups. She sits at the sound board ensuring everything is in balance. The students announce the numbers and introduce the soloists, with wide variation in success and audibility in public speaking. There is a program, which helps. It is different, but excellent.

At the end, Tom Gause insists she come forward so the crowd can recognize her.

Probably not a master.

FLAC and m4a's Completed.

1175b Jazz Nite 12/04/1998 Jazz Choir II

Catherine Jensen-Hole- dir.

James (arr. Michele Weir) Tyler Vega- Voc.

Peace (arr. Michele Weir) Brian Dean- Pno.

Flight of the Foo Bird (arr. Paris Rutherford) Jason Hall- Voc.

Corcovado (arr. Paris Rutherford) Sandy Green- Hrn.
Come Rain Or Come Shine (arr. Gene Puerling)

Brian Dean- Pno, Julie Woods- Bs, Owen Barnhart- Dms

FLAC and m4a's Completed.

1293 Cassette (Library) See 1195 Delete 1293
IAJE Combo Nite 01/29/1999 1 of 2
Library Tape 2 is missing but DAT Master is 1196
AIFF Only

1195 IAJE Combo Nite 01/29/1999 #1
1999_01_29_Gause_CB1
1195a IAJE Combo Nite 01/29/1999 5th of Jazz

Brian Dean- Pno, Matt Thornton- Sx, Ben Meyer- Tpt, John Griswold- Bs, Seth
Littlefield- Dms.

Sack Of Woe (Nat Adderley)
My Favorite Things
Shake The Blues (Brian Dean)
A Night In Tunisia (Dizzy Gillespie)

1999_01_29 which is archive tape numbers 1195 and 1196, a total of 5 combos spanning
two DAT cassettes, were combined for MediaAMP sorting purposes. Consult the
archive annotation for details.

1999_01_29_Gause_CB2
1195b IAJE Combo Nite 01/29/1999 Carnival Swingers
Carnival Swingers (aka That Sign Above The Men's Room) Orel Carney- Sx, Michael
Kaiser- Trb, Alan Kim- Pno, Seth Littlefield- Dms, Scott Sousa- Bs

What Is This Thing Called Love (Cole Porter)
The Days Of Wine And Roses (Henry Mancini)
El Nino (Joey Calderado)

1999_01_29 which is archive tape numbers 1195 and 1196, a total of 5 combos spanning two DAT cassettes, were combined for MediaAMP sorting purposes. Consult the archive annotation for details.

1999_01_29_Gause_CB3

1195c IAJE Combo Nite 01/29/1999 JP and DB

Pat O'Donnell- Tpt, Matt John Griswold- Bs, Dave Feddock- Guit, Chris- Dms?

Cantaloupe Island (Herbie Hancock)

Autumn Leaves

St. Thomas (Sonny Rollins)

No Program Survives from 01/29/1999

All 1195 m4a's were normalized, the FLAC left original.

1999_01_29 which is archive tape numbers 1195 and 1196, a total of 5 combos spanning two DAT cassettes, were combined for MediaAMP sorting purposes. Consult the archive annotation for details.

DAT Master

FLAC and m4a's completed.

1999_01_29_Gause_CB4_

1196a IAJE Combo Nite 01/29/1999 #2 Northbound

Neil Proff- TS, Michael Kaiser- Trb, Craig Schukmann- Guit, Scott Sousa- Bs, Owen Barnhardt- Dms, Angela Goude- Voc.

Joyspring

How High The Moon

Unknown (minor blues)

1999_01_29 which is archive tape numbers 1195 and 1196, a total of 5 combos spanning two DAT cassettes, were combined for MediaAMP sorting purposes. Consult the archive annotation for details.

1999_01_29_Gause_CB5

1196b IAJE Combo Nite 01/29/1999 #2 Col. Sanders Review

Extra Crispy (John Sanders)
Four Point Landing (Jay Roulston)
Sheep (Adam Rupert)
Oscar Travelers? (Catherine Jensen-Hole)

Adam Rupert- TS, Jay Roulston- Tpt, John Sanders- Pno, Morton Jensen-Hole- Bs,
Catherine Jensen-Hole, Justin Kimball-

All 1196 m4a's were normalized, the FLAC left original.

1999_01_29 which is archive tape numbers 1195 and 1196, a total of 5 combos spanning two DAT cassettes, were combined for MediaAMP sorting purposes. Consult the archive annotation for details.

DAT Master
FLAC and m4a's completed.

1999_03_03_Gause_JB1
1216b Jazz Nite I 03/03/1999 Jazz Band I- Tom Gause, dir

Wrygly- (Maria Schneider) Adam Rupert- TS, Derek Cour- Trb, Bob Crow- Guit.
Altered States (Mike Tomaro) Jay Roulston- Tpt, Alan Rendell- TS
Moanin' (arr. Cy Johnson) Sam Ormson- AS, Mike Kaiser- Trb.
Search For Peace (McCoy Tyner) Mark Polishook- Pno, Tom Gause- Flg.
Source Material (Tom Gause) Adam Rupert- TS, Jay Roulston- Flg.
First Circle (arr. Bob Curnow) Jay Roulston- Flg.

As he aged, Moawad revisited classic big band arrangements to arrive at a balance between old and new. Part of this was educational, to ensure CWU Music Ed grads were well-rounded as young teachers. There was a push in jazz education toward a re-discovery of classic big band jazz with the Lincoln Center Jazz Orchestra under Wynton Marsalis, and the Essentially Ellington contest in New York.

In this program Gause looks exclusively forward. These are excellent charts, well-performed. Search For Peace is a jazz faculty duet with Gause and Polishook, which was a new and unusual twist for Jazz Nite.

CWU Jazz had transitioned to new directors in fine form!

FLAC and m4a's completed.
See PDF Program

1999_03_03_Jensen-Hole_VJ1

1216a Jazz Nite I 03/03/1999

Vocal Jazz I- Catherine Jensen-Hole, dir.

In A Mellow Tone (arr. Darmon Meader)

Recordame (arr. Catherine Jensen-Hole)

Quiet Now (arr. Catherine Jensen-Hole)

Anthropology (arr. Paris Rutherford)

Along Came Betty (arr. Paris Rutherford)

Born To Be Blue (arr. Michele Weir) (with play-off)

This is the first Jazz Nite in history after the Moawad tenure, and the first surviving recording with the jazz program under entirely new leadership.

As the top jazz groups got selected so late, some years there was no Fall Jazz Nite. Any Fall quarter recordings were made in rehearsal shortly before Winter break, or perhaps recorded at an informal SUB Pit concert.

Moawad spent years paving the way for Tom Gause to take over Band I, having featured him prominently since his arrival after the retirement of BeeP Panerio. It was a smooth transition.

No such heir apparent was obvious for the jazz choirs. Catherine Jensen-Hole was well-known to the CWU program. She got the Central job fresh from graduate work with Paris Rutherford at Univ of North Texas.

This is a fine first outing for Vocal Jazz I. Jensen-Hole is a polar opposite to Moawad, which was a good thing. She preferred to sit at the soundboard, not conducting at all. Various students did the introductions. The group ran themselves on stage. It is a short set, well-balanced, and different than Moawad would program, without sacrificing quality music.

1999_03_12_Gause_JB2

1197c Jazz Nite II 03/12/1999 Jazz Band II

John Sanders- Dir.

Limehouse Blues (arr. John Barry)

Li'l Darlin' (Neal Hefti)

Some Skunk Funk (arr. Mark Taylor)

The Preacher (arr. Bob Lowden)

El Gato (John Barry)

Groove Blues (Don Menza)

Skipping ahead in the annotation process from the Moawad years to this concert at the request of Amy Pinney presents some frustrations. Among the many good things as a result of new directors apparently is the use of concert programs.

Moawad almost never wrote Jazz Nite programs. When he arrived in 1970 there were no programs for jazz concerts. Most music staff quite literally didn't want "those kind" of programs, or jazz to encroach on the department permanent record. Making programs is a lot of work Moawad didn't wish to do, and frequently he had no idea exactly what he would be performing until he got onstage and captured the mood of the audience.

It can be frustrating to go to a concert when you are holding a program and the director reads to you everything written on that program.

On the other hand, if you don't have a program you can be entirely clueless.

Amy does have some of these programs, which prompted me to consult the "big book" maintained by the department of all programs. I never thought to check that after the Moawad years.

Sure enough, there was the program, which is now in PDF format in the archive. It answered many questions and provides one of the earliest records of personnel in CWU jazz history.

All these tracks were normalized as the levels were generally low, which is typical and desired in a DAT tape from the period.

FLAC and m4a's Completed.

1999_03_12_Gause_JB3

1197a Jazz Nite II 03/12/1999 Jazz Lab Band III

Jay Roulston- Dir.

Pump It Up (Mike Tomaro) Davey Sennett- Guit, Ben Meyer- Tpt, Chris Dupin- Dms, Roy Crow

Kids Are Pretty People (arr. Alf Clausen) Ryan Lunz- TS, John Ruth- Tpt.

Manteca (arr. John Berry) Ben Meyer- Tpt.

My One And Only Love (arr. Chris Stover) Dave Schroeder- Pno.

All Of Me (arr. Billy Byers) Dave Schroeder- Pno.

Make My Day (Bill Holman) Ryan Lunz- TS

DAT Master No Program Survives

FLAC and m4a's Completed.

1999_03_12_Jensen-Hole_VJ2

1197b Jazz Nite II 03/12/1999 Jazz Choir II

Catherine Jensen-Hole- Dir.

Until I Met You (arr. Norm Wallen)

Deixa (arr. Michele Weir)

Whisper Not (arr. Michele Weir)

Blue Bossa (arr. Catherine Jensen-Hole)

Dearly Beloved (arr. Paris Rutherford)

FLAC and m4a's Completed.

1198 CWU w Gary Wittner 04/13/1999

DAT Master

1198 Jazz Band I w Gary Wittner 04/13/1999

Music and Life of Thelonious Monk

No Program Survives

1999_04_13_Gause_CB1

1198a Faculty Quartet? w Gary Wittner- Guitar

Gary Wittner- Guit, Tom Gause- Tpt, Mark Polishook- Pno, Kristin Korb- Bs?, Andrew Spencer- Dms?

In Walked Bud (Thelonious Monk)

Epistrophy (Thelonious Monk)

Coming On The Hudson (Thelonious Monk)

Bemsha Swing (Thelonious Monk)

Thelonious (Thelonious Monk)

Kristin Korb was not on staff at this point. This is likely a student.

FLAC and m4a's Completed.

1999_04_13_Gause_JB1

1198b Jazz Band I w Gary Wittner 04/13/1999

Well You Needn't (Thelonious Monk) (arr. Mark Taylor)

Ruby My Dear (arr. Bill Holman)

Crepuscle With Nellie (Thelonious Monk) Gary Wittner- Solo Guitar

Straight No Chaser (Thelonious Monk)

I Mean You (arr. Steve Williams)

I gather from the Gause intro this concert was arranged quickly. I believe this is the CWU Faculty Quartet with Wittner for the first set. Wittner is a guitarist from new York, and author of "Music and Life of Thelonious Monk."

Personally this is the first time I've heard of him. Almost none of the intros are on-mic and are very difficult to hear. Gause does introduce the entire band on the FLAC before the last tune.

All the m4a's are normalized, the FLAC left original.

FLAC and m4a's Completed.

1199 DAT Master

1199 IAJE Combo Nite 05/06/1999

No Program Survives 2 tapes in library

1999_05_06_Gause_CB1

1199a IAJE Combo Nite 05/06/1999 Flaming Elvises

Confirmation

All Blues

Seven Steps To Heaven

Pat O'Donnell- Tpt, Eric Taylor- AS, Chris Kang- Dms, John Griswold- Bs, Dave Feddock- Guit.

1999_05_06_Gause_CB2

1199b IAJE Combo Nite 05/06/1999 The Fifth Of Jazz

Straight No Chaser (Beginning Lost)

Nardis

So What

Brian Dean- Pno, Matt Thornton- AS, John Griswold- Bs, Seth Littlefield- Dms, Ben Meyer- Tpt.

1999_05_06_Gause_CB3

1199c IAJE Combo Nite 05/06/1999 Rapid Pulse

Jump, Jive, And Wail

To Youth Anthem

Basically Blues

Don't Piss On The Electric Fence

Miss Trouble

(performers unknown)

1999_05_06_Gause_CB4

1199d IAJE Combo Nite 05/06/1999 Northbound

Home At Last

Round Midnight

Baby (Angela Goude- Voc)

ESP (Wayne Shorter)

(performers unknown)

Northbound appears at other IAJE Nites, so the players are likely very similar. Players in the concert are thus far known only if they were announced.

FLAC and m4a's Completed.

1200 DAT Master

1999_05_07_Gause_JB2

1200 Jazz Invite 05/07/1999 - 05/08/1999 Band II

John Sanders- dir.

No Program Survives

The Simpsons (arr. John Barry) Eric Taylor- AS

Two As One (Thad Jones)

Breakthrough (Catherine Jensen-Hole) Matt Morrow- Tpt, Mike Johnson- Guit, Eric Taylor- AS

The Umpire Strikes Back (Matt Catingub) Neal Proff- TS, Eric Taylor- AS

FLAC and m4a's Completed.

1201 DAT Master

1201 Jazz Invite 05/07/1999 - 05/08/1999 VJI

No Program Survives

1999_05_07_Jensen-Hole_VJ1

1201a Jazz Invite 05/07/1999 Vocal Jazz I

In A Mellow Tone (arr. Darmon Meader)

If We Ever (Needed The Lord Before) (Take 6)

Born To Be Blue (arr. Unknown)

Quiet Now (arr. Catherine Jensen-Hole)

No Moon At All (arr. Catherine Jensen-Hole)

John Sanders- Pno, Randy Pfoff- Dms, Zack Dugan- Bs

FLAC and m4a's Completed.

1202 DAT Master

1999_05_07_Jensen-Hole_VJ2

1202 Jazz Invite 05/07/1999 - 05/08/1999 Choir II

There Will Never Be Another You (arr. Paris Rutherford)

Joy (arr. Todd Buffa)

Deixa (arr. Michele Weir) (Never, Never Let You Go)

Gold Mine (arr. Warren/McKnight)

Dearly Beloved (arr. Paris Rutherford)

Julie Woods- Bs, Owen Barnhart- Dms, Alan Kim- Pno.

No Program Survives

All m4a's normalized, FLAC left original.

FLAC and m4a's Completed.

1999_05_08_Jensen-Hole_VJ1

1201b Jazz Invite 05/08/1999 Vocal Jazz I

In A Mellow Tone (arr. Darmon Meader)
If We Ever (Needed The Lord Before) (Take 6)
Born To Be Blue (arr. Unknown)
Quiet Now (arr. Catherine Jensen-Hole)
No Moon At All (arr. Catherine Jensen-Hole)

John Sanders- Pno, Randy Pfoff- Dms, Zack Dugan- Bs

All 1201 m4a's were normalized, the FLAC left original

FLAC and m4a's Completed.

1999_05_28_Gause_JB2
1294c Jazz Nite II 05/28/1999 Jazz Band II
John Sanders, dir.

The Umpire Strikes Back (Matt Catingub) Eric Taylor, Ryan Tanaka, Neil Proff, Jason Rose, Cameron Davison- Sxs.
Stompin' At The Savoy (arr. Matt Catingub) Tim O'Donnell- Pno, Ben Meyer- Tpt, Watermelon Man (arr. Sy Zentner) Ben Meyer- Tpt, Mike Herb, Pat O'Donel, Tom Lewis, Matt Morrow- Tpts, Tony Paustain- Bs
Bonecase Full O' Blues (John Barry)
Breakthrough (Catherine Jensen-Hole)
Spinning Wheel (arr. and vocalist unknown)

John Sanders would teach in Japan, ultimately to become Chair of the music department at Edmonds Community College, and a very busy pro pianist in Seattle.

It is possible JZ-0164 is this recorded version of Spinning Wheel. The arrangement has no melody doing the vocal line. No vocal part survives.

Interesting indication of how things have changed. This marks only the third female big band chart-writer in the entire archive. Toshiko Akiyoshi and Maria Schneider have maybe two charts each, and now Catherine Jensen-Hole. I don't believe I've missed any others. It wasn't a matter of an unwillingness to by charts written by females, there simply weren't many women writing for big bands at the time.

1294 Jazz Nite II 05/28/1999

1999_05_28_Gause_JB3

1294a Jazz Nite II 05/28/1999 Jazz Band III

Jay Roulston, dir.

See PDF Program

Day In, Day Out (arr. Bill Holman) David Feddock- Guit, Seth Garrido- TS, Ben Meyer- Tpt.

Yuriko (Billy Byers) Brian Dean- TS, PJ Anderson- Pno, Ben Meyer- Tpt, Peter Briggs- Tpt/Flt.

A Time For Love (arr. Hank Levy) Dave Schroeder- Pno, Ben Meyer- Flg.

I Can't Stop Lovin' You (arr. Ralph Mutchler) PJ Anderson- Pno

Chickenscratch (Les Hooper) Steve Turcott- Dms, Seth Garrido- TS, Roy Crowe- Tbn, Ben Meyer- Tpt,

Few people remember Olympic College in Bremerton had "stage band" as part of the music curriculum in 1952 and started a stage band festival in 1960. Ralph Mutchler took over the band and festival in 1961. His band soon earned a national reputation thanks to his arrangements like the one above, and talented players riding the ferry from Seattle.

I performed 5 consecutive years at that festival, once with John Moawad at Nathan Hale, and twice with Central. When the festival dissolved, Moawad assumed the Mother's Day Weekend date for the noncompetitive "Jazz Invitational" at CWU. The John Moawad Jazz Invitational remains a huge recruiting dynamo for CWU.

Even fewer are aware it was Ralph Mutchler who wrote "Tequila" and "The Stripper" for the UW Husky Marching Band, two signature tunes they play to this day.

Moawad Archive LP 838 is a festival 1960-1973 Souvenir record. Inside is the Commemorative Program including plenty of information on the roots of school jazz in the Northwest. You can hear several Moawad bands and see old photos.

Several other CWU and Moawad LPs are in the collection too. This audio archive contains several CWU performances recorded at the Olympic festival, which was generally considered the "state championships" with the "northwest championships" at Portland State in Oregon, and the "west coast championships" at University of Nevada, Reno.

Odd, the festivals happened in reversed order. In 1969 and 1970, Moawad Nathan Hale bands won all 6 of these festivals consecutively. Moawad moved to CWU the Fall of 1970.

1999_05_28_Jensen-Hole_VJ2

1294b Jazz Nite II 05/28/1999 Jazz Choir II

Catherine Jensen-Hole, dir.

There Will Never Be Another You (arr. Paris Rutherford) Ryan Scott- Voc.

Joy (arr. Todd Buffa) Brian Dean- Pno.

Gold Mine (arr. Warren/McKnight) Sarah Pease, Jason Hall, Jason Szeto, Alice

Triste (arr. Catherine Jensen-Hole) (Tape Turns)

Dearly Beloved (arr. Paris Rutherford)

Julie Woods- Bs, Owen Barnhart- Dms, Alan Kim- Pno.?

Interesting indication of how things have changed. This marks only the third female big band chart-writer in the entire archive. Toshiko Akiyoshi and Maria Schneider have maybe two charts each, and now Catherine Jensen-Hole. I don't believe I've missed any others. It wasn't a matter of an unwillingness to by charts written by females, there simply weren't many women writing for big bands at the time.

1999_06_04_Gause_JB1

1295b Band I Jazz Nite I 06/04/1999

See PDF Program 1295. Some soloists are mentioned on the recording.

Kingfish (Bill Holman)

Moten Swing (arr. Sammy Nestico)

Green Piece (Maria Schneider)

Black And Tan Fantasy (Ellington)

Chelsea Bridge (arr. Mark Taylor)

Unknown (1)

Dancing Eyes (Mike Tomaro)

Tones for Joan's Bones (arr. Scott Silbert) Orlyn Carney- TS, Mike Kaiser- Trb, Brian Dean- Pno.

It's likely this was recorded on DAT, which did not survive to the archive. This cassette copy from the DAT was found in the Brooks library. The quality of the copy is not good, especially for the first Band I cut, but elsewhere too. It is all we have.

Gause inserts an unknown chart into the program after Chelsea Bridge. Then, Dancing Eyes comes before Tones For Joan's Bones in the program. Unfortunately, Tones is missing the beginning of the tune.

The end of the 97-98 school year had been a serious struggle. Moawad's leukemia situation was not good. There was some speculation he would not finish the year.

Ultimately he rebounded and did limp to the end. It was unclear if he would retire, or try to return for the '98-99 school year.

Leukemia worsening, Moawad decided to retire. There was time to hire Cathy Jensen-Hole to do the jazz choirs. Gause slipped smoothly into the jazz bands as expected. Moawad had spent years working toward his transition.

This Jazz Nite recording is proof it was an excellent transition for both groups. Jensen-Hole and Gause were very different people from Moawad, which is a good thing.

Both directors maintained the high standards long-established in Central jazz. These sets contain excellent and difficult material both old and new, and are forward-looking, which is also a good thing. Everything was in good hands.

Cathy Jensen-Hole could have stayed at Central, which I believe she wanted to do. Unfortunately, there was no full-time tenure-track position for vocal jazz. Cathy was unwilling to assume any duties outside vocal jazz, and unwilling to work part-time. Off to UMass-Amherst she went.

At this writing in 2015 she is still there.

1999_06_04_Jensen-Hole_VJ1

1295a Vocal Jazz I Jazz Nite I 06/04/1999

See PDF Program 1295. Some soloists are mentioned on the recording.

Catherine Jensen-Hole, dir.

Lady Be Good (arr. Darmon Meader)

Speak Low (arr. Clare Fisher)

Basically Blues (arr. Sharon Broadley)

It Might As Well Be Spring (arr. Cathy Jensen-Hole) Kim Lines- Voc.

Billie's Bounce (arr. Cathy Jensen-Hole)

If We Ever (Needed the Lord Before) (Take 6)

No Moon At All (arr. Cathy Jensen-Hole)

It's likely this was recorded on DAT, which did not survive to the archive. This is a cassette copy from the DAT. The quality of the copy is not good, especially for the first Band I cut.

On opening the concert, Tom Gause states these are the last ensemble performances of the school year, and the final concert for Cathy Jensen-Hole before moving to Univ of Massachusetts- Amhurst. Before the last tune the choir presents her with a gift.

(Kim Lines would become Kim Snavely, ultimately returning to CWU as a Grad Assistant a decade later with husband Dean Snavely, a CWU trombone player.

Are you aware Darmon Meader's piano intro to Lady Be Good is based on a classic Coleman Hawkins recording from 1945? Riff tide is probably the best-known contrafact on these chord changes.)

1203 DAT Master

1203 PDF partial program survives.

1999_11_05_Gause_CB1

1203a IAJE Combo Nite 11/05/1999 Dave Smith Quartet

Pat O'Donnell- Tpt, Eric Cater- AS, Dave Kettuck- Guit, Tony Paustian- Bs,

Jordu (Duke Jordan)

Green Dolphin Street (Kaper/Washington)

Valse Hot (Sonny Rollins)

Tom Gause is confused on his intro, as there is no Dave Smith in this combo!

1999_11_05_Gause_CB2

1203b IAJE Combo Nite 11/05/1999 Northbound

Neal Proff- TS, Chuck Sandberg- Saxes/Hrn/Tpt, Emily Kurc- Pno, Tony Paustian- Bs,

Stolen Moments (Oliver Nelson)

Dindi (Jobim)

The Jody Grind (Horace Silver)

Sandu (Clifford Brown) omit- lost in tape switch?

1999_11_05_Gause_CB3

1203c IAJE Combo Nite 11/05/1999 Dogtown Stompers

Sean Mason- TS, Brian Dean- Pno, John Griswold- Bs, Seth Littlefield- Dms

Unknown (1) Fusion Rock

Unknown (2) Ballad

In A Mellotone

Unknown (3) Fast Swing

Unknown (4) Original (Brian Dean)

None of these titles were announced. The last one was announced only as an original by Brian Dean.

1999_11_05_Gause_CB4

1203d IAJE Combo Nite 11/05/1999 (Group Name Unknown)

Chris Stover- Trb, Emily Kurc- Pno, Jesse Kimball- Dms, John Griswold- Bs, Adam Russo- Saxes

Unknown (1) Funky Rock Shuffle

There is no indication of the name of this combo. See annotation for details.

All 1203 m4a's were normalized, the FLAC left original.

FLAC and m4a's Completed.

1204 IAJE Combo Nite 11/05/1999 DAT Master

Copy of 1203

Not Digitized

This really is a confirmed copy. Who would want a copy of a DAT?

1215 DAT Master

Faculty Jazz Recital 11/12/1999

FLAC Only, No m4a's extracted

2 analog cassette tapes in Brooks library

See PDF Program 1215

1216 (Cassette)

1205 DAT Master

Copy of 1203

Not Digitized

This also is a confirmed copy. Who would want a 2nd copy of a DAT?

1208 DAT Master

Copy of 1206
Not digitized

1209 DAT Master

Copy of 1207
Not digitized

1212 DAT Master

See PDF Program for complete list of titles and performers.

1207 DAT Master
1999_12_03_Gause_JB1
1207 Jazz Nite 12/03/1999 Tape 2 Band I

I Love You (arr. Les Hooper) Emily Kurc- Pno, Shawn Macy-TS
Skylark (arr. Bob Brookmeyer) Emily Kurc- Pno
Boo- Dah- Dah? (Chris Stover)
Little Pixie II (Thad Jones)
Billy Boy (arr. Butch Nordal)

Tom Gause does intro the entire band on the FLAC. The title of the Stover tune is not mentioned. I'm guessing on this title based on the existing files.

According to the official printout from the library, this date incorrect because there was a choir concert that night. This contradicts several tapes claiming 12/03/1999 is correct. 12/03/1999 is a Friday, so the library must be wrong.

FLAC and m4a's Completed.

1999_12_03_Gause_JB2

1206c Jazz Nite 12/03/1999 Jazz Band II
Adam Rupert- dir.

West Side Story Medley (arr. Bill Reddie) Justin Kimball- Dms, Philip Dean- Trb,
Moten Swing (arr. Sammy Nestico) Brian Dean- Pno, Ryan Tanaka, etc
Four Five Six (Frank Foster) PJ Kostick, Matt Larrow- Tpt,
Us (Thad Jones) Owen Barnhart- Dms,
Love For Sale (arr. Pete Myers)

1999_12_03_Gause_JB3
1206 Jazz Nite 12/03/1999 DAT Master

1206a Jazz Nite 12/03/1999 Jazz Band III
Dave Brown, dir.

Unknown (1) beginning lost
The Queen Bee (Sammy Nestico)
God Bless The Child (arr. Horney) Derek Meyer- Tpt, Seth Garrido- TS, Scott Dent- Trb.
Secret Love (arr. Steve Wright)

1999_12_03_Singh_VJ1
1206d Jazz Nite 12/03/1999 Vocal Jazz I
Vijay Singh, dir.

Cookin' At The Continental (arr. Vijay Singh)
Day By Day (arr. Kirk Marcy)
Since You Say Do (arr. Vijay Singh) Amanda Baldwin- Voc, Brian Dean- Pno.
There Is No Greater Love (arr. Vijay Singh)
Heaven Down Here (arr. Quinn Van Papeghem)
Bien Sabroso (Pancho Sanchez) (arr. Vijay Singh) Brian Dean- Pno, Matt Pelandini-
Timb. Seth Littlefield- Dms.
Jump Did Le Ba (arr. Vijay Singh) Matt Pelandini- Voc.

Catherine Jensen-Hole was not interested in doing any teaching except for vocal jazz. There wasn't enough of a load for a full time contract. She moved on and at this writing is at UMass Amherst as a visiting assistant professor.

This is the CWU jazz concert debut of her replacement Vijay Singh. Singh represented the choral breadth the department needed in terms of concert choir, legit

voice, composition and arranging, as well as extensive jazz, musical theater and professional singing background.

As only Day By Day is in the CWU files, I assume he arrived with or arranged all the other tunes at some point.

This is another marathon jazz nite with at least one extra tune from most all the groups. The Band II set is particularly aggressive with a difficult 40-minute set, and a full 40 minute set from the VJ I too.

All 1206 m4a's were normalized, the FLAC left original.

FLAC and m4a's Completed.

1999_12_03_Singh_VJ2

1206b Jazz Nite 12/03/1999 Jazz Choir II

Mike Day, dir.

Julie Woods- Bs, Danny Mackintosh- dms, Emily Kurc- pno.

Oo Yuh Kuh (arr. Dave Cazier)

Moanin' (arr. Waldo King)

Tenderly (arr. Dave Cazier)

Where Or When (arr. Dave Cazier)

The 2000s

2000_02_11_Gause_CB1

1296 02/11/2000 IAJE Combo Nite 1 of 2

See PDF Program

T.K. Quintet

T.J. Kottsick- TS, Eric Taylor- Sxs, Emily Kurc- Pno, Tony Paustian- Bs, Seth Littlefield- Dms.

Unknown (1) (Street Beat Blues)

Epistrophy

Unknown (2) (Minor Blues)

Unknown (3) (Latin Samba)

2000_02_11_Gause_CB2

Northbound

Neil Proff- TS, Philip Dean- Trb, Emily Kurc- Pno, Tony Paustian- Bs, Owen Barnhart- Dms

The Man I Love

Unknown (1) (Ballad)

Unknown (2) (Med Up Swing)

2000_02_11_Gause_CB3

The Dogtown Stompers

Jeff Sandberg- Sxs, Nic Rowe- Trb, Brian Dean- Pno, Dave Fedock- Guit, John Griswold- Bs, Seth Littlefield- Dms

Unknown (1) (Extended Swing)

St Louis Blues

Unknown (2) (Fast Swing)

2000_02_11_Gause_CB4

Lionel's Comin'

Adam Rupert- TS, Geoff Gilbert- Tpt. Emily Kurc- Pno, Tony Paustian- Bs, Seth Littlefield- Dms.

Unknown (1) (Fusion)

There are no title announcements on the recording at all. There is a program, but no indication of titles on that program. That page must have been lost from the files. m4a's were created for the entire set from each of the four groups. Lionel's Comin' played one track before the tape ran out.

1297 was appended to 1296

FLAC and m4a's completed

1297 02/11/2000 IAJE Combo Nite 2 of 2 (See 1296)

2000_03_02_Gause_JB1

1210b Band I @ Band Fest 03/02/2000

- 01 Tuning Up (Toshiko Akiyoshi) Eric Taylor- TS, Jeff Sandberg- AS, Sean Macy- TS, Nick Lowe- Trb, Geoff Gilbert- Tpt, Patrick O'Donel- Tpt
- 02 Green Dolphin Street (arr. Mike Abene) Sean Macy- TS, Nick Rowe- Trb, Dave Brown- Tpt.
- 03 I Loves You Porgy (Gershwin) Tom Gause- Tpt, Mark Polishook- Pno. (No Band)
- 04 Dance You Monster To My Soft Song (Maria Schneider)
- 05 Groove Blues (Don Menza)

No Program Survives from 03/02/2000 or 03/04/2000, but see 03/03/2000
FLAC and m4a's Completed.

The March 2,3,4, 2000 Wind Fest is a complicated and confusing mixture of daytime and evening performances and duplicated titles. The original tapes are not well-marked. Wind Fest may have included a Jazz Nite in the day and evening of March 4.

This has been clarified for computer sorting with the Jazz Band 1 and Jazz Choir 1 recordings numbered consecutively from 1-15 (Band) and 1-21 (Choir.) This represents the performance order by date for each group.

2000_03_03_Gause_JB1
1212b Jazz Nite I 03/03/2000 Band I
Thomas Gause, dir

- 06 Tuning Up (Toshiko Akiyoshi) Sean Macy- TS, Eric Taylor- TS, Jeff Sandberg- AS, Nic Rowe- Trb, Geoff Gilbert & Pat O'Donel- Tpts.
- 07 On Green Dolphin Street (arr. Mike Abene) Sean Macy- TS, Nic Rowe- Trb, Pat O'Donel- Tpt.
- 08 Dance You Monster To My Soft Song (Maria Schneider) Pat O'Donel- Tpt, Sean Macy- TS.
- 09 I Loves You Porgy (Gershwin) Tom Gause- Tpt, Mark Polishook- Pno. No Band
- 10 Blues And The Abstract Truth (Oliver Nelson) Randy Fox- Dms, Pat O'Donel- Tpt, Jeff Sandberg- AS, David Feddock- Guit, Emily Kurc- Pno.
- 11 Groove Blues (Don Menza)

The time of Band Fest can get very confusing, with concerts in the middle of the day, late afternoon, and sometimes full length evening jazz nites.

The program indicates there was a 7:00 p.m. and a 9:00 p.m. concert. Tom Gause mentions this is the 7:00 concert. 1211 is the second concert. It is possibly the only time

in Central history where two full jazz nites for VJ and Band I back to back, in the span of 4 hours.

I'd guess Hertz Hall was too small to seat all the high school students at the Band Fest at one time, so they had two concerts.

FLAC and m4a's completed.

1211b Jazz Nite I 03/03/2000 Jazz Band I

12 Unknown (Firebird Suite Quotes)

13 Green Dolphin Street (arr. Mike Abene)

14 Willow Weep For Me (arr. Bob Brookmeyer) Geoff Gilbert- Flg.

15 Dance You Monster To My Soft Song (Maria Schneider) Pat O'Donel- Tpt, Sean Macy- TS.

1212a Jazz Nite I 03/03/2000 Jazz Choir I

Vijay Singh, dir.

01 In A Mellowtone (Trio) Brian Dean- Pno, Jon Griswold- Bs, Seth Littlefield- Dms.

02 I'm Beginning To See The Light- Angela Goude (Gilbert), voc w quartet, Brian Dean- Pno, Seth Littlefield- Dms, Tony Paustian- Bs, Jeff Sandberg- Trb

03 Boplicity (Bebop Lives)- Michael Stewart, voc w trio, probably Brian Dean- Pno, Seth Littlefield- Dms, Tony Paustian- Bs.

04 Day By Day (arr. Kirk Marcy) Amanda Baldwin-Voc, Lars Grevstad- Voc.

05 Everything I've Got (arr. Dave Barduhn) Angela Porter- Voc,

06 In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Kim Lynes- Voc.

07 But She's My Buddy's Chick (arr. Vijay Singh) Jeremy Johnson- Voc, Adam Rupert- TS.

08 Heaven Down Here (arr. Quinn Van Paepegem) Freddie Lugtu- Voc.

09 There Is No Greater Love (arr. Vijay Singh) Jeff Sandberg, Brian Dean- Pno.

10 Jump Did Le Ba (arr. Vijay Singh) Michael Stewart, Angela Goude- Vocs, Seth Littlefield- Dms

1211 DAT Master

1211a Jazz Nite I 03/03/2000 Jazz Choir I

Vijay Singh, dir.

- 11 In A Mellowtone (Trio) Brian Dean- Pno, Jon Griswold- Bs, Seth Littlefield- Dms.
 12 I'm Beginning To See The Light Angela Goude (Gilbert), voc w quartet, Brian Dean- Pno, Seth Littlefield- Dms, Tony Paustian- Bs, Jeff Sandberg- Trb
 13 Boplicity (Bebop Lives)- Michael Stewart, voc w trio, probably Brian Dean- Pno, Seth Littlefield- Dms, Tony Paustian- Bs.
 14 Day By Day (arr. Kirk Marcy) Amanda Baldwin- Voc, Lars Grevstad- Voc.
 15 Everything I've Got (arr. Dave Barduhn) Angela Porter- Voc.
 16 In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Kim Lynes- Voc.
 17 But She's My Buddy's Chick (arr. Vijay Singh) Jeremy Johnson- Voc, Adam Rupert- TS.
 18 Heaven Down Here (arr. Quinn Van Paepeghem) Freddie Lugtu- Voc.
 19 There Is No Greater Love (arr. Vijay Singh) Jeff Sandberg, Brian Dean- Pno.
 20 Jump Did Le Ba (arr. Vijay Singh) Michael Stewart, Angela Goude- Vocs, Seth Littlefield- Dms
 21 I Go To The Rock (arr. Vijay Singh)

Why there are two different performances for Jazz Nite on the same day is unclear. This is the second of two, apparently with a much smaller crowd in the evening.

This is the only Group I performance at Jazz Nite in the 1999-2000 school year. However, later concerts may have been recorded to CD. This is near the end of the DAT days for CWU.

Jazz Nite I and the Wind Fest performances are almost certainly confused for these opening days of March 2000. Jazz Nite II was March 10, 2000.

1210 DAT Master
 2000_03_04_Gause_JB1
 1210a Band I @ Band Fest 03/04/2000

- 16 Tuning Up (Beginning Lost) (Toshiko Akiyoshi) Eric Taylor- TS, Jeff Sandberg- AS, Sean Macy- TS, Nick Rowe- Trb, Geoff Gilbert- Tpt, Patrick O'Donel- Tpt
 17 Green Dolphin Street (arr. Mike Abene) Sean Macy- TS, Nick Rowe- Trb, Dave Brown- Tpt.
 18 I Loves You Porgy (Gershwin) Tom Gause- Tpt, Mark Polishook- Pno. (No Band)
 19 Blues And The Abstract Truth (Oliver Nelson)
 20 Party Time (Bob Mintzer) Randy Fox- Dms, Emily Kurc- Pno
-

2000_03_10_Gause_JB2
1159c Jazz Nite II 03/10/2000 Jazz Band II
Adam Rupert- dir.

Of Space And Time (Hank Levy) Lori Hagerud- AS.
Caravan (arr. Dave Wolpe) T.J. Kottsick- TS, Owen Barnhart- Dms.
Cajun Cookin' (Denis DeBlasio) Owen Barnhart- Dms, Brian Dean- Pno.
Here's That Rainy Day (arr. Dee Barton)
Anything Goes (arr. Les Hooper) T.J. Kottsick- TS, Seth Littlefield- Dms.
Catalpa Complex (arr. Fred Sturm) Lori Hagerud- SS, Brian Dean- Pno.

FLAC and m4a Completed.

1159 Jazz Nite II 03/10/2000 See 1298
2000_03_10_Gause_JB3
1159a Jazz Nite II 03/10/2000 Jazz Band III
David Brown- dir.

Get Out And Stay Out (Ian McDougall) Toni Paustian-TS, John Wooley- TS
Walkin' Shoes (Stan Kenton) Abe Byron- AS, Sean Draper- Trb.
Truly (arr. Sammy Nestico) Tammi Sprenger- Trb
One For The Money (Fred Carlin) John Wooley- TS.
Fascinatin' Rhythm (arr. Sammy Nestico)

FLAC and m4a Completed.

1213 DAT Master

1213 Jazz Nite II 06/01/2000
See PDF Program

Vijay Singh gives background information on Michael Day on the recording. Day was a Dave Barduhn Genesis singer when Singh was also at Mt. Hood.

Dave Brown played trumpet with Moawad at Nathan Hale High School and graduated from Central in the mid 1970's. After some time on the road, he came back to Central for graduate work. He stayed on at CWU, directing most musical activities for the Drama department, and teaches class piano with the Music department when time permits.

Adam Rupert was at Mt. Si High School in North Bend and as of 2014 was teaching in the Kent Schools.

2000_03_10_Singh_VJ2
1159b Jazz Nite II 03/10/2000 Jazz Choir II
Michael Day- dir.

Wee Dot (arr. Vijay Singh)
Bye Bye Blackbird (arr. Michael Day)
With One More Look (arr. Dave Barduhn) Jeff Sanders- AS.
Frim Fram Sauce (arr. Norm Wallen) Emily Kurc- Pno.

FLAC and m4a Completed.

2000_06_01_Gause_JB2
1213c Jazz Nite 06/01/2000 Jazz Band II
Adam Rupert- Dir.

Channel One Suite (Bill Reddie) Seth Littlefield- Dms.
Body And Soul (arr. Marty Paich) Brian Dean- Pno.
Elvin's Mambo (arr. Bob Mintzer) Brian Dean- Pno.
Proud Mary (arr. Dave Wolpe) Neal Proff TS
Gimme That Wine (Jon Hendricks) Michael Stewart- Voc.
Ellis Island (Bob Mintzer)
Two O'Clock Jump (Jimmy Dorsey)
Kansas City (arr. Bob Lowden)

FLAC and m4a's Completed.

2000_06_01_Gause_JB3
1213b Jazz Nite 06/01/2000 Jazz Band III
Dave Brown- Dir.

Gospel John (Jeff Steinberg) Jeremy Satalick- Tpt, Abe Byron- Sx, Kathleen Fuller- AS
Smack Dab In The Middle (arr. Sammy Nestico) Ben Meyer- Tpt, Nik Rowe, Philip
Dean- Trbs, John Wooley- TS, PJ Anderson- Pno.

A Hatful Of Blues (Don Sebesky) PJ Anderson- Pno, Crystal Hill- Tpt, Heather Eliason- AS.

Hard Hearted Hanna (Sammy Nestico) Brita Simonson- Tpt.

La Suerte De Los Tontos (Johnny Richards)

2000_06_01_Singh_VJ2

1213a Jazz Nite 06/01/2000 Vocal Jazz II

Michael Day- Dir.

A Room Without Windows (arr. Dave Barduhn) Shannon Hawk, Jolene Hunter- Vocs.

Hi Fly (arr. Dave Barduhn) Erin Klotz- Voc, Emily Kurc- Pno.

Here's That Rainy Day (arr. Dave Barduhn)

There Will Never Be Another You (arr. Dave Barduhn) Megan Steckline- Voc.

Same Ol' Story (arr. Dave Barduhn)

2000_06_02_Gause_JB1

1299b Jazz Nite I 06/02/2000 Band I

Tom Gause, dir.

See PDF Program 1299

Passion Dance (McCoy Tyner arr. Jeff Jarvis)

New Mambo (Bob Mintzer)

Falling In Love With Love (arr. Matt Catingub)

Spring Can Really Hang You Up The Most (arr. Dave Wolpe)

Source Material (Tom Gause)

Rockin' In Rhythm (Ellington)

Overture To The Royal Mongolian Suma Foosball Festival (Lyle Mays)

It is likely this was recorded on a DAT and dubbed to this cassette found in the Brooks Library. The quality of this cassette is not good. The right channel cuts in and out, as well as other issues, but it is all we have. The master did not survive to the archive.

Before the last tune, Music Department Chair Peter Gries presents Tom Gause with a certificate of appreciation for his work as interim Director of Jazz Studies. Gause assumed that role after the unexpected retirement of John Moawad due to leukemia after the '97-98 school year. Kristin Korb would be the new Director of Jazz Studies for 2000-2001.

This move was not unexpected. Gause had a full load in terms of his trumpet studio, as well as other teaching duties. I am not aware if Gause had been diagnosed with his own cancer at this point, or if he knew how serious it was.

At age 50, we would lose Tom Gause to melanoma 09/30/2001 only 18 months after this concert.

There is confusion over Passion Dance, which in the database on two other occasions has arranging credits with Jeff Jarvis. The official concert program credits Eric Richards. It is unusual for a concert program to be incorrect. The recordings confirm it is the same chart, and not two different tunes with the same title.

2000_06_02_Singh_VJ1

1299a Jazz Nite I 06/02/2000 Choir I

Vijay Singh, dir.

See PDF Program 1299

Jump Did La Ba (arr. Vijay Singh)

Groove Merchant (Richardson arr. Dave Barduhn)

Everything I've Got (arr. Dave Barduhn)

In The Wee Small Hours Of The Morning (arr. Dave Barduhn)

Crooked Road (arr. Steve Christopherson)

If I Only Had A Brain (arr. Dave Barduhn)

Why Do People Fall In Love (arr. Dave Barduhn)

But She's My Buddy's Chick (arr. Vijay Singh)

There Is No Greater Love (arr. Vijay Singh)

I Go To The Rock (arr. Vijay Singh)

1214 DAT Master

CWU w CBC Jazz Band 10/04/2000

No Program Survives

1214a Columbia Basin College Jazz Band 10/04/2000

Randy Hubbs?, dir.

Not Really The Blues (Sammy Nestico) TJ Clement- Pno, Kasey Evans- TS, Alan Parks- Tpt.

Cabeza De Carne (Matt Harris) Bruce Brown- Trb
FLAC Only

Trumpet player Randy Hubbs is a '70s CWU graduate. He spent many successful years at CBC. What the band is doing on-campus so early in the year is unclear.

2000_10_04_Korb_CB1

1214c CWU Faculty Combo 10/04/2000

Mark Polishook- Pno, Thomas Gause- Tpt, Andrew Spencer- Dms, Kristin Korb- Bs

What Is This Thing Called Love

Megan (Jeff Snedecker?)

My Romance- Kristin Korb- Voc.

Horace Silver (Mark Polishook)

As Kristin Korb is Director of Jazz Studies, this is "her" Faculty Jazz Quartet, and she gets top billing. It represents her first recording at Central.

In the second week of classes this is very early in the school year. It may be the earliest jazz recording in the entire archive.

In hiring a new Director of Jazz Studies, high priority was finding a jazz bass player to complete a faculty jazz trio, quartet, and more. Kristin Korb was put to work immediately. This is the recording debut of the new faculty quartet.

This DAT is damaged and does not play back well, with constant massive pops and dropouts. This may be a DAT copy of the original DAT master.

I believe there was some kind of mismatch in the sampling bit rate 48 khz vs 44.1 khz, which causes this problem. I have saved the DAT as it is possible my playback machines were unable to configure themselves correctly.

Unfortunate! It would be especially nice to hear the CWU faculty portion. I digitized the entire tape, but the problem never corrects itself. I did save a FLAC version for no good reason. It is unlistenable.

But surprisingly, I eventually uncovered an analog audio cassette from this concert in the files at the Brooks library. Best I can tell, the first two tunes are the Columbia Basin College Jazz Band, possibly directed by '70s CWU grad Randy Hubbs.

CWU DAT tapes end on 11/30/2000. CD recordings first appear starting 11/01/2000. Stuck between two technologies and very early in the year, this is the only recording of the CWU Jazz Bands directed by Kristin Korb in this analog project.

The spoken intros from Kristin Korb are difficult to hear and understand. It's unclear what the CBC band was doing on-campus so early in the year. The CWU band

had maybe three rehearsals at this point, and according to Kristin literally sight-read the middle two of these four charts. I believe it.

The DAT is a sonic disaster. Though digital manipulation removing the clicks and pops, and amplification I was able to determine the first chart is Blues For Red, which Korb retitled in tribute to John Moawad as "Blues For Coach." Korb was not a CWU product. She had barely ever met Moawad. None of this is reflected in the library cassette, which has 10 minutes of the CBC/CWU band switch and intros edited out so the entire concert would fit on a single cassette.

Similarly, this is the only recording of this particular CWU Faculty Quartet with Kristin Korb in the analog archives.

Mark Polishook left CWU and bounced around a bit. He taught Skype piano lessons, for a while, and returned to CWU in Spring 2017 to present a jazz piano clinic.

Thomas Gause would pass from cancer in 2001.

Andrew Spencer would move to Central Michigan University, but his wife Mia Spencer remains as adjunct staff at CWU. We see Andrew in Ellensburg frequently, particularly in the summer.

Kristin Korb left CWU after the 2000-2001 school year for jobs at Azuza Pacific and USC. Married in 2011, she now lives in Denmark..

There is an 11/29/2000 CD of this same quartet, and probably other CD's too, but they are not part of this analog archive. The CD has none of the tunes from this 1214 recording.

This CWU faculty jazz quartet is easily and by far the best ever assembled. The last previous faculty jazz group dates from May 10, 1974! They performed only once, so it isn't much of a comparison.

2000_10_04_Korb_JB1

1214b CWU w CBC 10/04/2000 CWU Band I

Kristin Korb- Dir

Blues For Red "Blues For Coach" (John Fedchock) Geoff Gilbert- Tpt.

Alfie (arr. Frank Mantooth)

Mondays Child (Lennie Niehaus) Geoff Gilbert- Tpt.

Cherokee (arr. Frank Mantooth)

Geoff Gilbert was a retired Navy musician returning to school to get a teaching degree. He would marry CWU vocalist and horn player Angela Goude. Highly successful and popular, the team would teach band/choir for the Chehalis schools. Tragically, Geoff was killed in a motorcycle accident on his way home from his very first

gig with my Olympia Jazz Senators Big Band, leaving Angela and two beautiful young daughters.

This is the first appearance in the archive for a Central jazz band fronted by Kristin Korb. It is also the earliest appearance in the entire archive for any Central jazz group. It is literally the second week of school, the first week dominated by department-wide auditions.

It is also Korb's only jazz band recording in the analog years. Digital jazz recordings began literally four weeks after this recording.

"Learning" 4 tunes in a week represents a strong beginning. Kristin Korb certainly "hit the ground running."

Thus the analog jazz recording annotation come to a conclusion in October of 2000. By November 2000 Central would be recording digitally, including the ability to store files on hard drives and burn compact discs. Concerts and student recitals were saved on CDs.

By 2016 work was well underway in the CWU Brooks Library transferring more than 15 years of CDs to storage on servers with the goal of enabling streaming audio. At this writing the streaming is administered by a company called MediaAMP, which is part of Modalis.

Technology changes so quickly. It is impossible to predict what format and company will be in use into the future.

CWU Archives has copies of all the m4a and mp3 compressed audio files, and the full length concert FLAC files in 16 bit 44.1 kHz format.

Archives has all the documentation, audio, photos, concert programs, and spreadsheets. Archives has all the written documentation of the project spanning the seven years of work.

Norm Wallen

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology
July 5, 2017

Various Historical Details

The word "Jazz"

Numerous sources discuss the word "jazz" in great detail. Dating at least to the late 1800s the word had deep-seated sexual connotations. It was not spoken in polite society or academia.

Today it is difficult to imagine the word “jazz” having such profound connotations. Believe it.

In 1972 comedian George Carlin was famous for the very funny routine *Seven Words You Can Never Say on Television*. Jazz was a similar word unavailable in print for academia. Before long at least three of Carlin’s seven words were allowed on television. By 1972, the word “jazz” also made early inroads into academic print.

Of course there were exceptions. There are always exceptions. Central represents among the most early exceptions, in the northwest.

During the first half of the 20th century in public school and higher education the study of music was limited almost exclusively to western European sensibilities. In these circles jazz was an almost pagan non-entity, not worthy of study, dance, or discussion relative to “serious” music. This was the prevailing attitude in all of music education. That attitude still prevails today at many institutions.

By the early 1920s jazz records enjoyed a marked rise in popularity. This was American music, a term Duke Ellington used to describe jazz much of his long career. In place of the word jazz, polite society settled on the word “swing.”

Swing music and swing dancing was a polar opposite to these western European sensibilities of classical music and ballet. In America the “swing era” was born.

The most popular swing or dance bands settled at roughly 6 or 8 brass, 4 or 5 saxophones, and 3 or 4 rhythm, or a total of 13 to 18 players. These bands also used male and female vocalists. Often the male vocalist came from within the band.

High-profile bands could afford larger vocal ensembles. Glenn Miller had his 4 men and 1 woman *Modernaires* performing vocal interludes in the middle of many hit records. Tommy Dorsey had his *Pied Pipers*. There are numerous other examples. These bands from the swing era sometimes included string sections.

The immense popularity of swing music and swing dancing was overwhelming. It was the music of American youth. This music spread like wildfire. Hated in WW II by the axis powers due to worldwide popularity, jazz had become a powerful symbol of freedom itself. It also represented serious money-making potential.

By the end of WWII swing music was impossible to ignore in education. Even so, the world of academia resisted quite strenuously. In these circles the word “jazz” remained unacceptable. Central would be among the first universities to break through to accept swing music and the word jazz into the curriculum.

In 1938 a student basketball pep band had formed entirely outside the Central music department. This band played swing music exclusively, and according to the student newspaper apparently quite poorly. An official Music Department Pep Band was organized, but included no swing music. The student newspaper urged the two groups to come together for the benefit of both. The music staff resisted. When WW II curtailed Central music activities extensively, the issue was tabled by all sides for the duration.

Central's first department-sanctioned swing-dance band *The Collegians* was formed in May of the 45-46 school year by G.I.-Bill returning veteran students.

In 1947 Wayne Hertz hired Bert Christianson in part to break down the barriers between "classical" and "popular" music he recognized as a coming trend in music and music education.

In the fall of 1947, *The Collegians* and other returning WWII servicemen simply demanded a swing era-sized dance band be an active part of the music department itself.

Christianson formed *The Sweecians*. Complete details are outlined in *Music at Central Washington University*.

The word "jazz" in print remained entirely unacceptable in 1947. *The Sweecians* were called a dance band, though they also played concert jazz extensively. The first surviving program actually using the word jazz would not appear at Central until March 1972, in the 25th year Central jazz bands!

Central graduate and former Sweecians drummer Hal Malcom discusses the adoption of the word jazz quite effectively in his book *Genesis in Vocal Jazz Education*.

By the mid 1960s jazz instruction was beginning in high schools nationwide. Central graduate Waldo King had played lead alto saxophone in the '47 Sweecians. In 1960 he was busy forming perhaps the first high school jazz band classes in the nation for the Seattle schools.

Typically this was not dance music. The word "jazz" was still met with resistance. With a marching band, concert band, and chamber band, jazz instruction was an ancillary small ensemble cloaked in the educational term "Stage Band" for many years. When Panerio arrived at Central in 1963 he changed the name from *The Sweecians* to *Stage Band*.

Frank DeMiero formed the *Central Swingers* in 1966. In 1966 "jazz choir" was not an option at Central.

In Seattle I began playing in 8th grade junior high stage band in 1967. For as long as I can remember, my teachers used the word "jazz" freely in the classroom, just like any other musical term. We never stopped to notice the word was taboo in printed programs.

My high school Nathan Hale had an award-winning Swing Choir in 1969. They even made an LP record in 1970. Hal Malcom and his Mt. Hood Swing Choir shared a concert with the Hale Swing Choir in 1970 in the Hale theater. The initial Hale Stage Band album directed by John Moawad was called "Big Band Jazz '69." As students we thought nothing of it, nor do I recall any complaints from administration or parents. The top band of three at Nathan Hale in 1969-1970 was the Jazz Ensemble.

John Moawad at Nathan Hale was perhaps the first in the Northwest to switch from stage band to jazz ensemble, and get the word "jazz" into print in the high schools.

Thus, the word jazz had no archaic connotations to my “baby boomers” generation.

By the time I arrived at Central in 1972 “jazz” was appearing in print within the department. We had no idea this was a recent development. After all, Central had been performing jazz for decades. Everything seemed like the logical extension of high school. Any stigma over the word jazz was gone at Central by 1972. Hal Malcom also indicates he was able to convert “swing choir” to “jazz choir” at Mt. Hood in 1972.

Though it may seem late, Central was ahead of most other institutions in this regard. Even today the top band at University of North Texas is still called the 1:00 Lab Band, though the name is a mandatory traditional holdover.

The term “stage band” was abandoned nearly everywhere by the mid 1970s.

Jazz Band History Overview

Beginning in the 1930s “swing was the thing” in popular music. The first swing or small “dance bands” appeared at Central well before 1940. These were student-organized and not part of the music curriculum, probably involving some local union professional musicians too.

It is not likely these bands performed swing or jazz as part of official school functions or dances. Central was an extremely conservative institution. Dancing was strictly controlled, as was music selection, attire, etiquette, and interaction with the opposite sex. Relative to CWCE Music, jazz was an almost pagan non-entity, not worthy of study, dance, or discussion relative to “serious” music. This was the prevailing attitude in all of music education.

This was not popular policy among the students who were anxious to participate in the swing dance craze sweeping the nation with millions of records, none of which were allowed on the Central jukebox.

Central would be among the first 4-year schools in the nation to break through, and accept the study of swing music and jazz into the music curriculum.

By 1938 a basketball pep band had formed entirely outside the music department. This band played swing music exclusively, and according to the student newspaper apparently quite poorly. An official Music Department Pep Band was organized, but included no swing music. The newspaper urged the two groups to come together for the benefit of both. The music staff resisted. When WW II curtailed music activities extensively, the issue was tabled by all sides for the duration.

By 1945 servicemen began returning to Central under the “G.I.-Bill.” Some had wives and young families. Many involved with music had played swing and jazz in the military. They had certainly danced to it. Hated by the axis powers due to worldwide popularity, jazz had become a powerful symbol of freedom itself.

These returning musicians had little money. They recognized a huge financial opportunity in a suddenly-booming college town with virtually no jazz or swing dancing. It was impossible for the music department to say no to enthusiastic and decorated war veteran music students anxious to help feed their families.

Central's first department-sanctioned swing dance band *The Collegians* was formed in May of the 45-46 school year by G.I.-Bill returning home-grown Ellensburg trumpet player Fred Schnurr. The original all-G.I. instrumentation was trumpet, three saxophones, guitar, bass and drums.

(These *Collegians* are not to be confused with the *Collegians* student band from 1925-1926)

The first library for the band was a gift from the Central music department! The extent and origins of this gifted music is unclear.

Immediately the band members began writing their own arrangements of "up to the minute new music never heard in the area." The band was very popular.

There is every indication the band grew to at least 6 brass, 4 saxes and rhythm quite quickly as G.I.'s returned to school in droves.

In the fall of 1947, returning WWII servicemen simply demanded a swing era-sized dance band be an active part of the music department itself.

Professor Bert Christianson was the new Director of Bands, a card-carrying musicians union pro player. In addition to his formidable "classical music" skills he had extensive jazz and dance band experience, having played with Lawrence Welk, Ted Weems, and others. In coming to Central, Christianson had turned down offers of life on the road with Stan Kenton. Newly married and starting a family, Christianson chose education.

However, Christianson was not happy with what he was hearing from *The Collegians* in terms of style, musical execution and choice of material.

Decades later Christianson told us *The Collegians* story. It was something to the effect, "If Central is going to have a jazz band, we will have an excellent jazz band. You should be commended for a reasonable start, but you are not that band yet. We are going to do this right, or not at all. I will conduct this band myself!"

Wayne Hertz hired Christianson in part to break down the barriers between "classical" and "popular" music he recognized as a coming trend in music and music education. Later he would hire Robert Panerio and John Moawad in part for the same reasons. Jazz was met by considerable opposition by many on the music staff. (See 1937-1938) Wayne Hertz loved Christianson's idea. He may even have suggested it.

Though new, demanding, and proficient, Christianson was also quite popular among the students. The concert and marching bands were better than ever. He was young, with fresh new ideas and attitudes. He also represented the strong leadership familiar to the veterans. Fred Schnurr and the other *Collegians* embraced the idea with enthusiasm.

By winter of 1947-1948 the 13-piece Dance Band presented a few numbers during intermission of Concert Band performances on tour. Also called the Swing Band, they appeared from within the Concert Band under Christianson's direction. (see PDF)

The official arrival of jazz at Central did not somehow split the music students into two factions "jazz versus legit." Jazz simply represented a 20th century style to be added to the "classical" styles under instruction. Jazz quickly became a huge recruiting tool, attracting many of the best young players statewide, who spun off to all corners and musical disciplines in the department. The breadth of instruction made the program and university stronger. Music teachers-to-be were better prepared than ever, as were the aspiring professional players.

The Sweecians swing band began rehearsals under Christianson's direction on the first day of classes Fall 1947. Thirty years later "Chris" told us unequivocally, this was the first such band at a 4-year school in the nation conducted by a full professor.

As a board member of the American Bandmasters Association and consistent national convention attendee, he was in a position to know. Nobody disputes this distinction today, including the University of North Texas who started a quarter later.

It is true other 4-year institutions can trace jazz bands with far earlier roots, but not within a music curriculum taught by a full professor as part of regular instruction. Even today jazz education is not within the music department at many institutions. Instead it is a club, part of student programs, the athletic department, funded by alumni associations or endowments, and not taught by tenured music staff.

It is important to note the word "jazz" had negative connotations, and does not appear in an official printed release from Central music until 1972! The terms Dance Band or Swing Band were deemed appropriate. No jazz was allowed in student recitals or at convocation until 1970, when trombonist John Ward was allowed to do the second half of his Spring graduate recital including his jazz compositions.

In 1963-64 Robert M. Panerio joined the music staff as assistant director of bands, professor of trumpet, and orchestra director. Panerio was a Christianson Central graduate, having played lead trumpet for the 1947 *Sweecians* and sung in choir under Hertz. He assumed directing the swing band from Christianson.

By the early 1960s jazz instruction was beginning in high schools nationwide. Central graduate Waldo King had played lead alto saxophone in the '47 *Sweecians*. He was busy forming perhaps the first high school jazz band classes in the nation for the Seattle schools.

Typically this was not dance music. The word "jazz" was still met with resistance. With a marching band, concert band, and chamber band, jazz instruction was an ancillary small ensemble cloaked in the educational term "Stage Band" for many years.

In a clever if slightly deceptive move, Central students got credit toward graduation for studying jazz in Stage Band because it was called "Brass Choir" in the

course catalog. This was in addition to the “genuine classical” brass choir of 30-40 players under the direction of G Russell Ross. Thus, each quarter in the mid 1960s there were more than 100 students enrolled in brass choir because saxophones were made of brass, and a percussionist was a necessity!

Soon there were three stage bands rehearsing two or three days per week under Panerio’s dynamic direction. As essentially the only jazz program at the 4-year level in the Northwest, jazz became an even more significant recruiting tool. Just as Christianson had done earlier, nearly all the musical arrangements were written by Panerio or his numerous and highly skilled composition and arranging students.

From the late ‘40s to early ‘60s the *Sweecians* swing - dance - stage band played the annual Band Blare dance, usually described as the campus social event of the spring season.

This represented some conflict with the then extremely powerful local musician’s unions. The unions felt student bands infringed on their professional territory, depriving them of income at the numerous Central school dances. Many of the stronger Central jazz students joined the union and worked in the local pro bands too.

In the 1940s through the 1950s, *Playland* was a popular dance club between Yakima and Selah frequented extensively by dance-happy Central students. The house band was strictly union, as was all live music performed nationwide. By the ‘50s, at least half the *Playland* band was comprised of union card-carrying Central jazz students. To mix things up, what were essentially the same players were billed by various names depending on the director. *The Music Makers*, and later *The Hi-Fi’s* were two of many names providing excellent money for cash-poor student musicians.

The Central jazz band students rode to *Playland* and other union jobs in a ‘40s-vintage dilapidated old stretch limousine. Owned by one of the long-time local pro players, it was nicknamed *The Flying Bladder*. Miraculously, it navigated the twisting Canyon Road along the Yakima River year-round several times per week for a couple decades without serious incident.

Both Christianson and Panerio were union members. Panerio was also a member of ASCAP. With several card-carrying student “professionals” in the Central dance bands every year, the union relented in terms of dances on campus. By the late 1960s non-union rock bands had replaced the dance bands in popularity.

No recordings of Christianson jazz bands survive. Panerio recordings survive only from 1965 and 1968.

Jazz Bands After 1969

The years from 1965 through 2001 with Moawad, Gause and Korb are best tracked and described in the *CWU Jazz Recording Archives*.

The digital years begin with Chris Bruya in 2002. He should detail his own tenure to ensure all the pertinent facts and information.

As a spoiler, I will impart this much in the most general terms.

Chris continued to build on the foundation established by his able predecessors and mentors. What were first-ever accomplishments in the analog years became common in the Bruya digital age. Through numerous high profile convention performances Chris brought CWU Jazz literally and consistently to the forefront of jazz education nationwide.

Without question a new high-water mark in Central Jazz Band history came in 2015.

Jazz Band 1 was selected from hundreds of recorded applications nationwide as one of 6 bands in the country invited to compete at the Next Generation Jazz Festival sponsored by the Monterey Jazz Festival in California.

The competition to reach the Next Gen 6 was extremely intense. Many of the most high-profile programs in the country were not invited. At stake was a prime performance in a prominent venue at the prestigious Monterrey Jazz festival, one of the largest jazz festivals in the world.

Chris and Jazz Band 1 proceeded to win the Next Gen Festival in April. They performed to rave reviews at the Monterey Jazz Festival the following September. This accomplishment could be described as winning the "Superbowl of Collegiate Jazz Bands." CWU Band 1 by all national measures was literally and officially the best university jazz band in the nation! There is video.

A few of these accomplishments of the digital years are outlined briefly in various timelines and anecdotes.

Jazz Band Directors

1947-1963- A. Bert Christianson

1963- 1970- Robert M. Panerio

1970-1998- John F. Moawad

1998-2002- Thomas Gause

1999-2000- Kristin Korb

2002- Chris Bruya

Jazz Timeline

1889- Washington became a state.

1891- Instruction began at Washington State Normal School September 6, 1891 with Miss Houghton as "vocal instructor."

1893- The Department of Music forms with the hiring of a piano teacher.

1894- Miss Fannie A. Ayers is the first full time teacher of music.

1898- *The Treble Clef Girls' Choir* forms, with *Men's Glee* a few weeks later.

1906- *The Normal Orchestra* is founded. Ancillary smaller choral ensembles flourish.

1908- *The Training School* is dedicated, later to be the music building as *Edison Hall*.

1917- The lyric, melody, and harmonization of the *Alma Mater* is completed.

1924- The precursors of what would become *Sigma Mu Epsilon* performs on tour in the Yakima Valley.

1927- *The Pep Band* is officially organized by staff, playing at rallies and athletic events.

1937- Now Central Washington College of Education. (CWCE or *Swee-Cee*) McConnell Auditorium is dedicated with designed space for the music department.

1938- Wayne Hertz becomes department chair.

1940- *The Training School* is annexed as the music building (Edison Hall.)

1945- Pro band *The Music Makers* are formed in Cle Elum by Ernie Breznikar and Don Costagna. Teenager Robert Panerio is an early member. All would become *Sweecians*.

1946- Central G.I.-Bill student Fred Schnurr forms the first administrative-sanctioned jazz band, *The Collegians*.

1947- A. Bert Christianson arrives as Director of Bands. *The Collegians* become *The Sweecians* under his direction.

1948- *The Sweecians* stun audiences, appearing out of the concert band on tour.

1949- *The Music Makers* play Saturday nights at *Playland* near Yakima on a long term contract.

1951- Earliest surviving recordings of concert band and concert choir on 78 rpm records.

1958- Four students including John Moawad form the male vocal jazz quartet *The Four Dimensions*.

1961- CWCE becomes Central Washington State College. (CWSC or *Swee-Cee*)

1963- Robert M. Panerio assumes the *Sweecians* from Bert Christianson.

1964- Hertz Hall is dedicated. Robert Panerio organizes the first Jazz Nite. Central has five jazz bands meeting two or three times weekly.

1965- First surviving Central Jazz Band recordings, directed by Robert Panerio.

1966- Graduate student Frank DeMiero forms *The Central Swingers* vocal jazz choir, which teams with Jazz Band 1 for the first dedicated jazz tour in Central history.

1967- *The Central Swingers* are assumed by Barbara Brummett. Grad assistant Paul Piersall continues teaching jazz.

1970- John Moawad assumes direction of the jazz program from Robert Panerio. Jazz Nites become quarterly.

1971- Enrollment in John Moawad's History of Jazz class passes 350. The Vocal Jazz Choir forms within the Percussion Ensemble. Central purchases an early synthesizer used by the jazz bands.

1972- The jazz combo *8-Pound Ball* wins the Olympic College Jazz Festival, becoming the first Central jazz group to perform at a national-level convention. Vocal Jazz Choir established as a dedicated class.

1973- Jazz Band 1 wins the Olympic College Jazz Festival, appears at the *American Jazz Festival* in Chicago, the first national appearance by a Central jazz band.

1974- Wayne Hertz retires. Joseph Haruda becomes department chair. Peter Gries joins the music staff.

1975- Invitational Jazz Festival forms.

1976- Jazz Choir 2 established as a class.

1977- Jazz Choir 1 performs at All-Northwest MENC in Seattle, the first-ever appearance by a 4-year vocal jazz choir.

1978- The Central Jazz Choir performs at *National Association of Jazz Educators* convention in Dallas, the first national appearance by a Central Jazz Choir, the first ever by a 4-year college or university at the national level. A. Bert Christianson retires.

1980- The Jazz Choir is invited to perform at National MENC in Miami, but cannot attend due to lack of funds.

1981- Jazz Band 1 wins the Grand Champion Award in contest in Berkley, CA. Jazz Choirs switch from ambient to close microphones. Joseph Haruda retires. Donald H. White becomes department chair.

1983- The *In a Mellow Tone* LP is the only official release of the Moawad tenure. Robert Panerio becomes Distinguished Professor.

1984- Jazz Choir 1 wins the Grand Champion Award in contest in Berkley, CA.

1985- CWU student Chris Bruya completes his Masters.

1990- Donald White retires and introduces new chair Russell A. Schultz.

1991- Robert Panerio retires. Thomas Gause joins staff as Professor of Trumpet.

1992- Distinguished Professor Barbara Brummett retires, as do *The Swingers*.

1994- Central begins recording on Digital Audio Tape (DAT) cassettes.

1998- Distinguished Professor John Moawad retires and becomes Professor Emeritus. Catherine Jensen-Hole assumes the jazz choirs. Tom Gause directs the jazz bands.

1998- Jim Sisko completes his Master's Thesis on Jazz in the Valley, including the first festival in July.

1999- Vijay Singh assumes the Jazz Choirs. The *Faculty Jazz Quartet* is formed officially.

2000- Kristin Korb is the new Director of Jazz Studies, assuming the jazz bands. Peter Gries becomes department chair. Recordings switch from digital audio tape (DAT) to "hard drive" digital.

Recording Locations

No recordings were possible before 1938 when Central first purchased a "recording device" for Barge Hall.

Music moved officially to Edison Hall in the Spring of 1938. I've been told it was an old creaking building with wooden floors. Built in 1908, the Training School was an elementary school taught by Central staff and student teachers-to-be. By the time the

new Hebel Elementary was dedicated, the Training School had been renamed Edison Hall. Though the building was officially condemned, Edison was annexed by Music. The third floor was converted into rehearsal spaces with risers. No jazz recordings survive from those days.

Edison was torn down in 1985 long after Music had moved to Hertz Hall. Edison stood near where Mitchell Hall is today.

The next music building was Hertz Hall, named for then music department chairman and legend Wayne Hertz, who also conducted the concert choirs. That building opened in 1964. There was a very "live" band and orchestra room with built-in risers and a linoleum-tiled concrete floor. By the late '70s it was carpeted. It was a similar story for the choir room down the hall. Faculty offices and practice rooms were upstairs, with classrooms downstairs. All this surrounded a little-used small central outdoor courtyard.

During the early Moawad years, Jazz Nites were recorded in McConnell Auditorium. By the late '80s it became increasingly difficult to have concerts in McConnell.

It may be difficult to imagine today, but McConnell Auditorium was completely packed for Jazz Nites in the 1970's. I don't recall for certain, but student admission was probably \$1 in 1970. 20 years later admission was \$3.

There wasn't much to do in Ellensburg in those days, especially if you weren't 21. The movie theater had closed. There wasn't even a McDonald's. Cable television had 16 stations. Jazz Nite was the only thing happening. It didn't hurt Moawad granted extra credit to his History of Jazz students willing to write a "review" of the concerts. History of Jazz was the largest class on campus for many years, frequently over 300.

It took a while, but ultimately somebody in administration figured out Moawad was making a lot of money on McConnell Jazz Nites. Those concerts funded our tours. Administration began charging to rent the hall. In protest, we tried "Mini Jazz Nite" in 1976 the Hertz auditorium.

Unfortunately, the auditorium in Hertz Hall was not good for jazz bands, or for microphones in general. It was also too small to hold what were very large Jazz Nite audiences in those days. Mini Jazz Nite was a disaster, with several hundred upset parents and students turned away at the door.

Raising the rent for McConnell to \$2000 spelled the end of Jazz Nites in that venue.

Miserable as it was, Hertz did host many Jazz Nites.

You will notice several archive recordings in the SUB or Student Union Building. Technically this was the Samuelson Union Building, which also housed the bookstore. The SUB was directly adjacent to Hertz Hall. Karen Moawad was the manager of the bookstore and the SUB, dating to before she married John.

On the main floor the SUB had a sunken area called “the pit.” There was a semi-in-tune piano, and enough area to squeeze in a jazz band or jazz choir. The audience sat on the stairs surrounding the sunken area literally inches from the performers, or pretty much the entire surrounding area. This included the large open stairs up to the second floor.

There was no cost to perform in the SUB Pit. Frequently the first unofficial performances of the year happened there in November before Thanksgiving break. Pit concerts were a regular activity for all the student combos and second and third jazz bands and choirs. It was possible to do an entire concert in the space of a single class period in the afternoon or around the lunch hour. As classes were booked back to back, the Pit concerts could extend across classes and most of an afternoon.

The SUB also had a ballroom, which was used for formal Jazz Nites too, starting in the late ‘70s or so.

Actually, the Samuelson Union Building was one of the oldest buildings on campus. It had been extensively remodeled by the time I arrived in 1972. Unfortunately, the really old sections of the building were not structurally sound.

Once the SURC opened, the SUB was closed. As of this writing in 2017, the SUB has been gutted and remodeled. It will reopen in 2018 as the home of computer technology and mathematics.

It is really unfortunate the SURC “pit” is not available for similar performances like were so common in the old SUB.

Concert Programs

Jazz concert programs are exceedingly rare in the analog years. There is a grand total of one in the 51 years from 1947 to 1998! The very first on-campus jazz band concert program is March of 1972. Perhaps this was Moawad making some kind of “statement” to the rest of the music faculty unwilling to embrace jazz. Point made, there wouldn’t be another printed program until Fall Jazz Nite 1998 after John Moawad retired.

There are surviving programs from off-campus jazz performances at conventions, tours and festivals. The only surviving example in the official record prepared by Moawad himself was for the Jazz Choir I performance at NAJE Dallas in 1978.

Some Program Details

Concert and recital programs have been saved since 1938. They reside in large binders in the music office, sorted by school year. There are plenty of famous names, mostly of prominent music educators around the Northwest. I’ve no idea how complete

these files are, but it has been a long standing practice all programs be added to the permanent files. These books will have to stand as the official record. Today these programs are used to track royalties and recording mechanicals. The concert recordings are saved by the department too.

The new music building Hertz Hall opened in the Winter of 1964. At the time, the music faculty was expanded from 10 to 11 professors. The concert hall Herz Hall 100 had a seating capacity of 399. Several dedication concerts ensued. It was a very "live" hall. In retrospect it was probably a bit too large for recitals and chamber music, and too small for large ensembles.

Central was understandably proud of the 1.1 million dollar new building. Literature describes the music building, program and professors in some detail.

I suppose I shouldn't be surprised, but even though the *Sweecians* Stage Band had been meeting on a regular basis under the direction of A. Bert Christianson since the Fall of 1947, there is not the slightest mention of jazz in any official capacity.

The first surviving official indication of any "non classical" music being performed at Central comes May 19, 1968 when the "Central Swingers" SATB vocal ensemble with jazz trio under the direction of graduate student Paul Piersall shared a concert with the Men's Glee Club directed by professor Joseph Haruda. (See Program Swingers 1968.) On the retirement of Wayne Hertz a few years later, Haruda became the department chairman. The Men's Glee had been performing official concerts since nearly the dawn of music at Central.

Piersall was a bass singer and featured soloist in the Glee. The Glee Club performed 5 heavy "legit" choral numbers in their first set.

The Swingers were next, and performed *Me and My Shadow*, *Summer Song* by Dave Brubeck, *It's A Blue World*, *Imagination*, and *Music To Watch Girls By*.

The Men's Glee came back with 5 more tunes, the lightest of which were *Aura Lee* and *Lift A Glass To Friendship*.

By this point Central had three different jazz bands rehearsing 2 or 3 days per week under Professor BeeP Panerio. Jazz must have been getting very difficult to ignore. Students were arriving specifically to play in the jazz bands and to study legit composition and jazz arranging with Panerio. The *Swingers* jazz trio of Don Claussen-pno, Joel Westgaard- bass, and Bill Clark- dms, was from the top jazz band that year.

The jazz bands were touring all around the state recruiting excellent players. The Olympic College Jazz Festival was well-established, as was the Mt. Hood Jazz Festival both instrumental and vocal. The high schools had jazz bands and jazz choirs as part of the curriculum.

There is no official record of anything else jazz happening until 11/05/1970 when guitarist Geary Thompson played *How High The Moon* as part of many other legit solo performances during "convocation."

Of course by 1970 young and charismatic John Moawad had arrived on campus from a very successful career teaching high school music. As assistant band director he conducted the large symphonic band. Part of his official job was directing jazz bands.

It appears his influence was felt almost immediately. Geary Thompson played trombone in Moawad's first Central jazz band that year.

Later that year the Swingers were allowed to perform Christmas selections as part of a student recital.

There was even a crack in the armor of the "legit" vocal staff, when Bess You Is My Woman Now from Gershwin's Porgy and Bess was allowed (reluctantly I'd guess) as part of a graduate vocal recital. I suppose since it was part of an opera, that somehow made it OK.

To be fair, a tiny bit of Gershwin had been allowed on occasion in prior years by the piano staff, but only things like Concerto in F and various serious piano preludes.

Obviously this "official record" probably isn't entirely complete. Jazz concerts rarely have programs to save.

It is also fair to say jazz and "light" music was staunchly resisted by much of the music staff. To his credit, Hertz was forward-thinking. He'd brought Christianson, and Panerio to Central. Both played jazz and legit professionally. He followed up with Moawad a few years later. Jazz was making progress at Central, and would soon break out into the mainstream.

Jazz became an official part of a sanctioned recital in May of 1971 in the Senior Recital of John Ward. Ward will have to rank as one of the finest trombone players ever to walk the Central halls. He was an extremely prolific composer for decades afterwards. Ward did many of the jazz band transcriptions we are still playing several today. Half his recital was hardcore legit trombone. The second half was his own jazz compositions and arrangements.

CWU jazz bands in the 1960's under Panerio played concerts in the Tri-Cities and elsewhere, often in conjunction with concert band tours.

By 1971 the jazz band was touring high schools along with the Chamber Band, or what we would call Wind Ensemble at CWU today. Nearly all the jazz band guys were part of the Chamber Band too. The jazz band was listed in the tour program for the first time, and program text mentioned History of Jazz as a popular curriculum addition.

That may be an understatement. Moawad's History of Jazz class was the largest single class on campus for many years. Not many other classrooms could seat 400.

It had been a long struggle instigated by Christianson, who handed off to Panerio who got the jazz band credit and grades for the first time as "brass choir." With Chris, BeeP and Moawad all in support starting in 1970, there was no stopping the jazz.

The jazz floodgates thus opened, by the time I arrived at CWSC in the fall of 1972 I had no idea jazz was a relatively new addition to the official mainstream curriculum.

Everything seemed a normal and logical extension of high school where numerous musical worlds coexisted.

The Central Swingers directed by Barbara Brummett continued until her retirement in 1992. Brummett passed in 2015. The jazz choir under Moawad performed at NAJE Dallas in January of 1978. That is the first officially surviving jazz program in the archive.

A few of these important programs have been digitized to PDF here. They are attached to archive numbers of the matching recordings. There are numerous programs where no recordings survive. Those programs were attached to the surviving concert recording nearest that date. The programs have the correct spellings of names announced at the jazz concerts.

The School Year in Jazz

It took Moawad seemingly forever to get the jazz groups selected. By 1976, Jazz Band I wasn't finalized until Halloween. A keen judge personalities, by that point he could identify the "alpha dogs" and the hierarchy of players beneath them.

Some years Jazz Band I was ready to do a SUB concert a couple days before Thanksgiving break.

There were quarterly Jazz Nites. Fall Jazz Nites happened near the end of the first week in December, with finals the week after that, and winter break.

The jazz bands performed as part of the "Wind Fest," the concert band festival in early March. Exactly when the Concert Band Festival became known as Wind Fest is unclear. The archive uses both.

The high school kids are always among the most enthusiastic audiences in the archives. Band Fest was a huge recruiting tool. Moawad and Director of Bands Larry Gookin worked hand in hand for decades to ensure Central got all the best players.

Winter Jazz Nites happened on the heels of Band Fest in the second week of March. Of course finals week followed, then Spring Break, usually extending into early April.

May was crazy, with the huge High School Jazz Invitational over Mother's Day weekend. Moawad inherited the date when the Olympic College Jazz festival finally folded in 1974. That weekend actually began on Thursday, with the Collegiate Vocal Jazz Summit, then high school bands on Friday and Saturday all day, and CWU concerts in the late each afternoon before the high schools went home

That Sunday morning was Mother's Day Jam for Brunch with the top groups performing nearly an hour each. The following Friday was Spring Jazz Nite.

After that the "studio sessions" began, with semi-controlled recordings made of the Spring tunes, and maybe tunes from the entire year. Sometimes these sessions

continued into early June up until the end of finals week. The “final exam” for jazz groups was a recording session.

Tours usually happened in April, sometimes over Spring Break.

Vocal Jazz History Overview

Determining the first performance of vocal jazz at Central is challenging.

Was it the above-mentioned performance of *Goo-Goo Eyes* by professor Margaret Ashworth Niblett which “required an enthusiastic encore” in 1906?

Perhaps it was professor Floy Rossman’s 1917 fifteen-women *Ukulele girls from the Dorm* group singing Hawaiian numbers in full costume. Hawaiian jazz was extremely popular through the 1920s.

Was it the 1937 *Girls’ Orchestra* including a vocalist playing many Central dances?

We do know the Central dance bands used jazz vocalists beginning in 1946. This included *The Sweecians*, and student bands *The Collegians*, *Music Makers* and *Hi-Fi’s* through the 1950s and 1960s. Various band members would set their horns aside to sing.

Jazz choirs as we know them today are the logical extension of the vocal small ensembles of the swing era. Glenn Miller had his 4 men and 1 woman *Modernaires* performing vocal choruses in the middle of many hit records. Tommy Dorsey had his *Pied Pipers*. There are numerous other examples. Nearly all the swing era bands had at least a male and female vocalist, including Basie and Ellington.

The male vocal quartet *The Four Freshmen* formed in 1948 and flourished through the 1950s. Their 1958 Central performance caused what the newspaper called a “near panic” among giddy students. By 1959 Central undergrads John Moawad, Jerry McManus, Jerry Semrau, and Ron Zimmerman had formed *The Four Dimensions*. (See 1959 *Four Dimensions* screen shot.)

Though no known recordings survive, *The Four Dimensions* represent among the earliest vocal jazz ensembles we could compare to current Central groups.

Robert Panerio was writing jazz and gospel arrangements sung by the *Central Singers* during his undergraduate days in the 1950s. As Central orchestra director beginning in Fall 1963, Panerio wrote hugely popular full orchestra arrangements of jazz standards with solo vocals.

It is not well known, but in addition to Central having the first collegiate jazz band in the nation, all evidence suggests Central also had the first vocal jazz choir in 1966! This is a full year earlier than Central grad Hal Malcom established the jazz choir at Mt. Hood Community College in Gresham, OR.

In 1965 the state legislature approved Masters programs in arts and education.

Wayne Hertz accepted Frank DeMiero as a teaching assistant in vocal music for 1966-1967. During auditions for the *Central Singers*, DeMiero selected 12 men and 12 women for a vocal jazz choir. Unfortunately, 6 of the 12 men were drafted into the

military almost immediately. The group was reduced to 12 singers for the remainder of the school year. In the spring, they toured along with Panerio's top jazz band, visiting five westside schools. This was the first dedicated tour for the jazz band separate from a tour with the concert band. It was also the first tour ever for an official modern-era Central vocal jazz choir. *The Swingers* did perform on the 1967 Spring Choral Concert. (See 1967 Swingers Program.)

The following year DeMiero began directing extremely successful high school jazz choirs. He would found *Soundsation* at Edmonds Community College in 1974.

With DeMiero gone from Central for 1967-1968, the *Central Swingers* were directed by professor Barbara Brummett (Holmstrom.) Her musical focus included occasional jazzy numbers, but shifted more toward "show choir" with elements of popular and Broadway music organized around a theme. This included costumes, and some choreography.

However, two quarters later in spring 1968, the jazz choir concept continued with the *Central Swingers* when conducted by graduate assistant Paul Piersall. Piersall was an important bass soloist in professor Joseph Haruda's *Men's Glee*. Piersall organized a shared *Glee-Swingers* spring concert. Using the trio from the top Panerio jazz band, the *Swingers* did five selections. Three solid jazz tunes included the *Four Freshmen* and Dave Brubeck, with two semi-pop tunes in heavy radio airplay at the time. This concert was especially significant. It represents the first official printed Central concert program clearly including the performance of jazz. (See 1968 Swingers Program) The first surviving program actually using the word "jazz" would not appear until March 1972.

The *Swingers* show choir under Barbara Brummett remained extremely busy every year. The most massive tour in Central history attested to their popularity. They toured for 29 days and 7500 miles across America in 1982. Brummett became one of only five music Distinguished Professors at the time. She taught very popular Summer classes and workshops on show choir choreography. In addition to voice lessons she organized madrigal dinners, operas, and much, much more. Brummett retired in 1992. There are several excellent videos of the *Swingers* in the Brooks archives.

In terms of mixed-voice vocal jazz choir there was little activity in the period from 1969 to the arrival of John Moawad in 1970. With the *Swingers* firmly entrenched, it would be two more years before Central and a true vocal jazz choir as a dedicated class.

No doubt creating a vocal jazz choir represented quite a political challenge within the department for music chairman Wayne Hertz. However, this was a challenge he had seen before. There had been staunch staff opposition to creating the pep band and jazz bands in the late 1940s. There was staunch opposition to vocal jazz choir in the early 1970s too.

The scenario leading to the creation of Central instrumental jazz was repeated in the creation of vocal jazz. Ultimately, the students simply demanded it.

Central music was bursting at the seams. The choral side of the department was extremely healthy, with hugely successful choirs, a large and popular opera program, madrigal choirs, musical theater, medieval feasts and the *Swingers*. All that still didn't represent enough performing groups for the influx of vocal students. Central needed more. There was a glaring empty hole in the choral curriculum.

Moawad was attracting top jazz talent from the wildly popular Northwest "swing choirs" in the high schools and community colleges including Mt. Hood. There were no jazz choirs in the 4-year schools at all. He spent more than two years designing the vocal jazz coursework, and walking through the complex process of adding new classes to the curriculum. This was not easy. There was no 4-year university precedent in the country.

Moawad adopted a plan from the 1960s Panerio playbook. The way Panerio registered jazz bands as brass choir, Moawad added vocalists to his percussion ensemble. Student writers were creating vocal jazz choir arrangements. After a long absence, solo vocalists were again singing with the jazz bands. The vocal jazz choir became an official class in 1972-1973 with a debut performance that spring. There is a recording.

Brummett's *Swingers* and Moawad's *Vocal Jazz Choirs* coexisted peacefully enough for nearly two decades. When Barbara Brummett retired in 1992, Central's show choir disappeared. By this point more than 100 singers were auditioning for spots in the jazz choir. Soon Central would have three jazz choirs, four jazz bands, and numerous student-led instrumental and vocal combos. Central also had the largest student chapter of the National Association of Jazz Educators (NAJE) in the nation.

Student NAJE hosted quarterly "NAJE Nite" concerts featuring various combos instrumental and vocal. After a name change to the International Association for Jazz Education (IAJE) several "IAJE Nites" were recorded on digital audio tape, and appear in the archives.

The Central Jazz Choir thrived under Moawad, with all-state and all-northwest convention appearances. In 1978 they appeared at the NAJE convention in Dallas, TX. This was the first ever appearance by a 4-year university at a national convention.

It is best to consult the *CWU Jazz Recording Archives* for a concert by concert description of the years from 1970-1998. After that came one year from Katherine Jensen-Hole before the arrival of Vijay Singh in 2000.

Vijay is still at Central to provide details taking this history to today. A few highlights are in the timeline.

Like with Chris Bruya and the Jazz Bands above, the arrival of Vijay Singh and his Vocal Jazz Choirs aligns closely with the end of the analog era and the beginning of the digital age at Central.

Vijay's accomplishments and those of his performing groups are so numerous at the national level I dare not even try to describe his tenure. I hope at some point he will choose to document everything in his own words. I can impart a couple spoilers.

In 2011 Vijay was named only the 8th Distinguished Professor in the entire history of Central Music.

In presenting Vijay with a College of Arts and Humanities Award for Outstanding Achievement in 2017, Music Department Chair Dr. Todd Shiver shared interesting insight into Vijay's standing among his national and international peers. Shiver was stunned to see in action what our choral staff has known for years. I paraphrase here:

"Vijay Singh is an honest to goodness rock star in choral music education, with the hair to match. He literally cannot walk the halls at any convention without being stopped and greeted every step of the way. This includes fellow composers, musicians, and choral directors from all of North America where he guest-conducted all-state and regional honor choirs, former students, colleagues, friends, and acquaintances. Our CWU students are generally unaware very few choral directors anywhere have such a broad reputation."

Vocal Jazz Choir Directors

1970-1998- John F. Moawad

1998-1999- Catherine Jenson-Hole

1999-Vijay Singh

Collegiate Vocal Jazz Summit

The Collegiate Vocal Jazz Summit was first-organized by Dave Barduhn as a graduate student in 1981.

The high school jazz choirs had various festivals and contests. The college and university choirs had no similar opportunities to hear each other perform.

The Summit is always a very happy and supportive event, all the groups enjoying each other with great enthusiasm.

Even in 1981 Central was the only 4-year school in the state with a consistent jazz choir, and the only school in the Northwest with two or three jazz choirs. Willamette University and Boise State University also had consistent jazz choirs. Traveling to the summit from such distances wasn't always possible for them.

It is a vast understatement to say the Community College jazz choirs were and are extremely proficient. Particularly strong and consistent Summit attendees were:

Mt. Hood College- Dave Barduhn

Edmonds Community College- Kirk Marcy

Columbia Basin College- Dave Cazier

Clackamas Community College- Lonnie Kline.

Once established, other groups appeared consistently too.

Pierce College- Kelly Kunz then Tom Almlı

Bellevue College- Tom Almlı

BCC performed consistently and extensively at the national level too.

Olympic College (Teresa Frasier,) Clark College (Janet Reiter) and others were involved too on occasion.

The Summit was designed to rotate annually from school to school. Typically the event was in April at Central, Mt. Hood, or Bellevue.

For Central the Vocal Jazz Summit remains literally the most important concert of the entire year. The community college vocalists and trios are highly trained and excellent. Where do these students go to complete 4-year degrees, teaching certificates, or Masters degrees? Central of course!

Moawad and Singh relied on the community college transfer students for decades. It isn't at all uncommon to see ECC, CBC, and BCC students move directly into CWU Vocal Jazz 1. Among other schools, Central also gets excellent talent now from Nathan Lansing at Spokane Falls.

From the Community College perspective the opportunity works in reverse. Those students get a chance to meet and greet Singh and do a live-performance audition of sorts. The Summit is a win-win for all concerned.

It may be greedy, but is probably best the Summit remain at Central for these reasons. The educational climate and facilities are by far the best in the area at the 4-year level. Sometimes Central can be a shock to the transfer students. There are numerous very talented students in the department and few available openings in the top groups.

Sadly, at this writing Dave Barduhn has retired. Mt. Hood no longer has a jazz choir after something like 45+ years beginning with Central grad Hal Malcom and continuing unbroken through Central grad Dave Barduhn.

Most of the names above are retired or not far from retirement. Hopefully the next decade will see new faces fronting these fine groups. It is a good bet most of those directors will continue to be Central-trained.

Six Important Concerts in CWU Analog Jazz History

For those interested in exploring the "Central style" through the analog years as an introduction, I have selected six important concert examples in chronological order.

881 Jazz Band 1 @ Meany Theater, University of Washington 1967

Though the Olympic College Jazz Festival had started in 1960 there was no college division. There was no mechanism for the college jazz bands to hear each other.

In 1965 Professor Robert Panerio Sr. agreed to bring the CWSC Stage Band to the UW Meany Theater.

The band from the “cowboy town” from somewhere in eastern Washington took no prisoners that day, laying waste to the other bands. You can hear BeeP tell the story in his own words in his audio interview.

If you know BeeP, Central dominating a collegiate jazz concert comes as no surprise. Music Department Chair Dr. Wayne Hertz called Panerio “the best music theory teacher in the history of the planet.” Personally, I can attest to that!

As an Eastman grad who went nose to nose with Piston, McHose, and others on occasion and won, his knowledge extended into jazz and orchestration. He worked as an orchestrator for NBC radio and television in New York. His marching band piece “Marauders March” was published and sold well, especially since it started life as a jazz band ballad!

“Jubiloso” (dedicated to A. Bert Christianson) won the Ostwald award as the best concert band piece composed in 1975. Of course Bert established the CWE Jazz Band in the fall of 1947 and taught band at Central for more than 30 years, with students including Panerio, Moawad and thousands more all the way down to me.

Anyway, the CWSC Stage Band (that by this point was getting college credit as “brass choir”) had arrived with a program of all “specials” written by Panerio or his students under his strict supervision.

While the other bands were mostly blowing ancient “stocks” and dance stuff dating to the swing era, Central arrived with very hip stuff. Read the complete details attached to the recording.

893 CWSC Jazz Band I @ American College Jazz Festival 06/17/1973- McCormick Plaza, Chicago, IL

The CWSC Big Band I trip to Chicago is the stuff of continued legend and lore. For a few years in the early ‘70s, American Airlines flew a dozen or so “winning” bands from around the country to their jazz festival. The winning band and combo at the Olympic College Jazz Festival in Bremerton represented our area.

The set included the student composition *Executive Suite* by Greg Metcalf, who also transcribed the Thad Jones/Sarah Vaughn chart *I Left My Heart in San Francisco* sung by Joette Montgomery. The closer was *Mayo* (pronounced **My**-oh) by Kim Richmond. At that point Richmond was a relatively unknown young writer new to the LA scene after time with the *US Air Force Airmen of Note*.

The set opens an epic original big band suite. Next is a classic hard-swinging vocal number from Thad Jones in the Basie style. (Basie was still touring.) Thad’s band at the Village Vanguard was cutting edge and exploding in popularity. *Mayo* represented the groundbreaking new “jazz-rock fusion” movement underway in the

early 1970s. These notes continue in the annotation attached to the recording, with comments from others.

917 Vocal Jazz I @ National Association of Jazz Educators, Dallas, TX 01/06/1978

See PDF Note 917 from Waldo King

An excellent case can be made for CWU having the first college jazz band in the nation in 1947. A similar case can be made for CWU having the first vocal jazz choir at the 4-year university level.

Based on an initial founding in 1966, Moawad began reorganizing the vocal jazz choir in 1971. Originally the vocalists were enrolled in percussion ensemble while Moawad went through the long process of adding vocal jazz to the official Central curriculum.

Various vocalists performed with the big bands and in concerts with jazz trios.

Actual jazz choir recordings begin in 1973. Performances at state and regional conventions ensued over the next four years, including the formation of a second jazz choir.

By January of 1978 the CWU Jazz Choir was ready to go before a national audience at the NAJE convention in Dallas, sharing a concert with no less than the North Texas 1:00 Lab Band.

This choir represented a high water mark as both the beginning and end of an era. Further technology advances would soon usher in one-on-a-mic jazz choirs.

Why is this particular group and recording important? This was the first true jazz choir performance at a national convention by a 4-year school. In many respects it may be the finest ensemble-mic group ever assembled.

Dave Barduhn was at Central working on his Masters that year. He did several arrangements for the concert. Dave Aaberg wrote the rest of the program, with some of the charts held-over from the prior year. These were entirely in-house special arrangements, because virtually nothing was published in those days. (Actually, CWU jazz choirs rarely perform any published material to this day, though the situation is much improved.)

The choir gave up their entire Christmas break, rehearsing 7 hours daily.

The recording from the concert is a classic. Moawad was in rare form as an announcer and conductor. He sounds like a zombie on the tape at the beginning, but warms to his usual self by the end. In the background you can hear Waldo King cheering the group on.

According to an article in the 1/19/1978 Campus Crier student newspaper, the trip did not start well. Fog and snow delayed the trip over Snoqualmie Pass. They

arrived at Shoreline Community College barely in time to present a warm-up concert. There is a recording.

The choir dashed to SeaTac, arriving in Dallas at 5:30 AM. The 7PM sound check was delayed. By 7:30 Moawad was told the microphones he had brought from Central would not work. The audience was filing in all during sound check on the convention sound system, which had never been used on a vocal jazz choir. The engineers had no clue.

The concert began on time at 8PM for an audience of 900. It was a hot group on a hot night. After the opening tune the audience jumped to their feet and would not stop applauding. Moawad pleaded for limited applause every tune, as their 60-minute time-slot was jam-packed with music.

People ran to the hotel bar and restaurants gathering friends to hear the concert. The hotel kept moving walls to make the venue larger. By the 4th tune the hall was at maximum with the 1,400 standing room only crowd in total disbelief of what they were hearing.

According to Moawad, the audience stood on their chairs at the end of the set, then left the auditorium following the choir out the doors, leaving an astonished Leon Breedin and the North Texas 1:00 Lab Band playing to only a small crowd.

Moawad said "We were like missionaries down there, showing all these people what vocal jazz is all about."

The engineers sold more than 1000 reel to reel tapes of the performance, far more than they had sold for any convention concert, ever.

There's no disputing the quality of these charts, which are beautifully sung down to the finest detail. Absolutely classic CWU Vocal Jazz, crackling with energy every second.

The 1972 Washington DC performance by the Central 8-pound Ball instrumental combo put Central jazz in the national spotlight for the first time. The 1973 Jazz Band I performance in Chicago did the same for CWU big band jazz. In terms of national recognition, this 1978 NAJE/Dallas Vocal Jazz performance was possibly the most stunning of all.

National-level footings and infrastructure thus firmly in place, later CWU instrumental and vocal groups would soon build on that foundation in a big way!

Read many other details beginning attached to the audio files.

923 Jazz Band I @ Orange County Jazz Festival, Berkley, CA

923 CWU Jazz Band I @ PCCJF 04/25/1981

U of CA Berkeley, CA

Take The "A" Train (arr. Don Menza) Bruce Babad- AS, Darren Motamody- TS, Tom Wilson- Trpt.

Brown Boy (arr. Chris Bruya) Darren Motamody- TS, Jeff Sizer- trb.
In The Wee Small Hours Of The Morning (arr. Dave Barduhn) Kevin Kunz- pno, Bruce Babad- AS
Someday My Prince Will Come (arr. Dave Aaberg) Mark Williams- tpt, Kelly Kunz- bs, Paul Mutch- dms.

As a high school and college director John Moawad entered bands in contests up and down the west coast 21 times at Nathan Hale, finishing first an astounding 19 times. I'm not aware of another educator anywhere with a record that impressive. It's safe to say politics entered into the two times his bands didn't win. This experience soured Moawad on the whole contest concept. I recall him vowing never to take a jazz band to contest again.

Listening to this, it is easy to hear why he changed his mind!

This is easily one of the more electric performances in Central jazz history. The band is stunningly talented, absolutely flawless, extremely nuanced, beautifully balanced, and the soloists uniformly outstanding. Any questions??

It is a perfect contest program, with the only published chart, classic Ellington in a new setting, followed by a student arrangement of the latest cutting-edge contemporary material. There's a contemporary Basie-Kenton-inspired standard ballad by another CWU product, and a crazy flag-waiver double time-half time screamer from a grad student.

The heart and soul of this band is lead alto man Bruce Babad, the kid from Hanford, WA. Bruce is currently at Fullerton College in LA. He plays lead alto in Bill Holman's band. Obviously Bruce has scary Cannonball Adderly-inspired chops, with ample humor too.

Most of these guys went on to play professionally and/or became highly respected educators. Aaberg is director of Jazz Studies at Central MO. Of course Bruya is CWU Director of Jazz Studies. The Kunz brothers founded *Groove For Thought*. Barduhn was at Mt. Hood for nearly 30 years. I could continue on and on about the rest of this excellent band. Great kids, and obviously very hard-working. They took that attitude and high expectations with them into the pro world and the classroom.

What a band, what a performance! Did I mention they won the contest???

A more detailed description is certainly available from Chris Bruya. I will try and get that. See details attached to the audio files.

924 Band I Jazz Nite 12/02/1983 with Dizzy Gillespie

The arrival of jazz legend Dizzy Gillespie on the CWU campus December 1, 1983 was a huge event campus-wide, especially in the music department.

Teaching at Davis High School in Yakima at the time, I was not on-campus regularly at CWU in those days, but can surmise a few things I hope others who were on-site can affirm.

This concert was a daunting challenge. December 1 is very early in the year for performing groups. Moawad sometimes spent until Halloween getting the students in his groups selected. At most there were six weeks to prepare.

In my experience with guest artists, the music never arrives weeks in advance. It's likely the band had a week or two at most to learn these 6 difficult Gillespie charts, plus the four charts for the opening set.

Memorizing 5 charts for a vocal jazz set is at least equally difficult if not worse. They also had the new one-on-a-mic sound system to deal with.

The concert recording marked the retirement of Dean of Humanities Dr. Burton Williams, who was a good friend of the music department. His children were raised coming to CWU music concerts. His son Garey Williams ultimately held the drum chair in Jazz Band I longer than any drummer in CWU history.

At the concert Dr. Williams mentions his experience in World War II, where he served in the army with the man who became Dizzy Gillespie's manager. It was this long-standing army-buddy relationship enabling CWU to get Dizzy for two full days for a fraction of his usual fee. This also placed Dizzy in circumstances he'd never encountered before.

Dizzy Gillespie was not an educator. He didn't work with students, or student bands. He had recorded with the *Double Six of Paris* jazz vocal group, and had been scat singing for decades. He was no stranger to jazz singing. In terms of college jazz choirs, it is unlikely he'd heard one before. He didn't lecture, or do trumpet clinics. Except as a bandleader he was not a public speaker.

At CWU he did all those things. His skills as a bandleader and entertainer served him well under these unusual circumstances.

Moawad recognized this extremely rare opportunity. He recorded all the rehearsals on analog audio cassette. The archive contains two reels of the concert performance and 10 audio cassettes of other Dizzy activities. It is amazing the CWU band got to perform the actual arrangements Dizzy used with his legendary big bands. I'm surprised Moawad didn't copy the charts, and perhaps he did.

There is an hour-long Dizzy Gillespie lecture to what apparently was Moawad's huge History of Jazz class and additional music majors. It includes demonstrations of harmony and rhythm, many of which his long-time pianist Mike Longo would revisit in his own CWU clinics nearly 30 years later. The questions from the audience are quite entertaining as Diz plays piano, trumpet, Jew's harp, and tells stories from the old days.

Moawad claimed Dizzy had never done anything like this in his career. Supposedly Moawad made a video tape of a trumpet clinic. Perhaps he made a video of

the lecture too. It's possible the audio cassettes were dubbed off the video, or were made in addition to the video.

In creating the audio archives, Karen Moawad graciously released all the audio reel-to-reel and cassette recordings to me. We at CWU are extremely grateful, as that process was emotionally difficult and draining for Karen. I'm sure there is a huge stash of videos still hidden away at the house, including all the Dizzy video and more. Hopefully we will someday have access to those treasures too, including the big band charts.

These notes continue in the annotation. Chris Bruya should also comment. See the extended and complex details attached to the audio files.

1984- In A Mellow Tone LP

By spring of any year just about any Central jazz band or jazz choir recording represents a highlight. In his 28 years at Central there are multi-hundreds of excellent recorded concerts. The April 1984 recording from the Pacific Coast Collegiate Jazz Festival is a perfect example, including tunes on the subsequent LP. (See the audio files.)

In all that time John Moawad released only one official recording.

This double LP record featured both the band and choir. As usual the choir charts were all written by students or former students. Two of the band charts were by CWU students Barduhn and Aaberg. A third, *Too Hip for the Room* by Chris Bruya didn't make the LP last-minute due to lack of available space.

Recording sessions for the choir portion of the *In A Mellow Tone* LP began on May 18, 1984 at Creative Fire Recording in Ellensburg. The studio was roughly across the street from the old Ellensburg train station. The band recordings began at Creative Fire a few days later. Mastering was completed in July of 1984.

This album is as good as any period school recording in the country, better than many professional releases. No other 4-year jazz choir in the nation performed at this level. High quality videos have been digitized of band and choir performances shortly before these recording sessions began.

Waldo King covers the details in his LP liner notes. There is a liner note PDF. Discussion is attached to the audio files.

This LP had considerable impact around the Northwest. It isn't a coincidence numerous other bands and choirs released recordings of these charts in the ensuing years. This included several albums and CDs also entitled *In A Mellow Tone*. Chris Bruya and his CWU Band released one as a CD in the digital years.

Jazz Chart Identification:

Identifying the written source of elderly recorded arrangements in the CWU files can be a challenge. In most cases I wasn't there at the time the recording was made, there is no documentation of the recording, or information on the associated printed arrangement in the files.

Frequently, charts can be known by different titles.

As an example, Rhoid's Blues, Blues For Waldo and I Think I'm On To Something are Dave Barduhn compositions in the files, but are the same tune under different titles! Jenson Publications would not publish Hemorrhoid Blues or Rhoid's Blues, which they didn't feel were appropriate titles for the school market. For the published version Dave retitled his chart Blues For Waldo after his high school director and Northwest jazz education icon Waldo King. (Waldo is CWU class of '48.)

I Think I'm On To Something happened as a result of writing a lyric to the big band chart and translating it for jazz choir.

You may recognize the Kelly Kunz jazz choir chart Stay Loose With Bruce as Morgan's Organ, Geller's Cellar or some other title depending on the vintage of your instrumental Maynard Ferguson recording. Same thing with the Marty Paich chart Blues For Kapp, which was first recorded by Maynard's band as Coldwater Canyon Blues. There are numerous similar examples.

In a Mellotone and In A Mellow Tone are the same tune. For Ellington it is the exact same arrangement depending on the recorded source. The ancient standard Jada can also appear as Ja-Da in the files depending on where you look.

Often the titles of songs can be "compressed," which confuses searches and the distinction between versions. One example is Gee Baby, Ain't I Good To You. It appears full length, and as Gee Baby, or Ain't I Good To You in the CWU files. These variations can confuse title searches on a computer. Thank goodness computer searches no longer require an exact match. If you enter "Baby" you will find what you need. That wasn't the case in the old computer days.

In A Mellotone is a "contrafact," or a new melody written to the chord changes of the older tune Rose Room. Jada is a similar source for numerous tunes including Doxy for Sonny Rollins, and I'm A Ding Dong Daddy From Dumas for Louis Armstrong just to name two. Currently there is a movement in the jazz world to use the term "scrapple" in place of "contrafact."

When you hear a completely uncredited recording and arrangement in the audio archives with Jada and Doxy happening at the same time, what do you call it, and how do you spell it? I did my best...

Kelly Kunz is one of the most prolific writers in CWU history. His brother Kevin also wrote music in the same period. It is possible Kevin Kunz could have written arrangements attributed to Kelly on occasion, or visa versa. Some charts say simply "arr. Kunz," or K Kunz, which doesn't clarify the issue. Their father Jack Kunz has several charts in the files too. It is a good bet anything "Kunz" is the work of Kelly.

There was a second generation of Kunz at CWU. Kelly's children Amanda and Christian both contributed pieces to the CWU library. Amanda's concert choir piece won awards.

Don't get me started on the McManus/McCormick clan, which is nearing 100 years at CWU spanning 4 generations.

Dave Cazier is another huge contributor of charts to the CWU vocal jazz files in his tenure as a student, teaching in the public schools, and many years at Columbia Basin College after that. Cazier was very good about autographing and dating his numerous manuscripts.

Starting in the early to mid 1990's, the major music publishers began cracking down on the underground highway of jazz choir charts traveling around the country. Most established writers stopped writing their names on arrangements for both jazz band and jazz choir. This trend continues today.

Copyright has always been a concern. Back in the early 1960's Ralph Mutchler at Olympic College in Bremerton used his name on his compositions, but his arrangements were autographed R.D.M. CWU professor Robert Panerio used R.M.P. on his arrangements, if he credited them at all.

CWU grad John Ward wrote hundreds of jazz band and jazz choir charts over the years. He signed his manuscripts J.E.W. c.c., ca which is John Edward Ward, Culver City, California. When he moved to Gardena it became J.E.W. ga., ca.

CWU writers Bob Randall and Dave Aaberg sometimes used a stylized "icon" or "avatar" of their initials (BR and DA) written over the top of each other as the only means of identification.

Identification of numerous charts in the library often comes down to recognizing the manuscript or handwriting of the arrangers. Hand manuscript varies over time, and depends whether it was done in pencil or in ink. For me it is easy to confuse the manuscript of Dave Barduhn and Dave Cazier, particularly when they were working quickly and in pencil, which was often the case.

Dave Barduhn wrote charts in manuscript for more than 25 years. His high school manuscript looks quite different than his work from the Mt. Hood years. That's not a surprise, and should be expected with experience. Manuscript improves over time.

Of course eventually everybody switched to computer notation, making it nearly impossible to identify uncredited charts at quick glance.

There are numerous charts of mine in the files too. From the 1990s on, my name rarely appears on the arrangements. Some are in my manuscript. In 1987 I converted all my writing to computer notation. The files contain the manuscript version, the same chart updated to computer and printed on a then state of the art dot matrix printer, all the way to versions in the latest Finale, Sibelius, and Dorico.

Also, I've arranged many titles multiple times, as have others.

I applaud the efforts of CWU professor Vijay Singh. When he performs a “vintage” or “legacy” chart, he insists the students use the original manuscript versions, not any later computer-generated updates.

In a sense, musicians today have been spoiled by computer notation. Computers place the clef and key signature at the start of every line. That wasn’t the case in the old days. We had to “remember” the key signature, sometimes for pages at a time, and through multiple key changes in charts.

Numerous times in the archives I was stunned to see some of the written classic arrangements in manuscript for the first time. Yes, most are student arrangements. Even so, some are so fragmented and incomplete many don’t even qualify as sketches! Despite concrete evidence like a rare concert program, the recordings bear little resemblance to the written page. Sometimes I simply must make my best guess at the source depending on the year of the recording, the manuscript, and the personnel in the group. I hope my best guess is better than no information at all. At least my guesswork, even if incorrect, will help narrow the search for the truth.

My apologies if I’ve made incorrect choices. It is challenging. In some cases these very prolific writers were performing in groups together at the same time. Some spent 7 years at Central from freshmen through Master’s degree.

Analog Recordings, Recorders, Tapes

In 1958 Ampex released the first reel to reel tape recorder intended for the semi-professional market. These recorders were very expensive and large. Most were monophonic and used half-inch tape running at 30 inches per second. Generally only recording studios were equipped to use them. Schools certainly couldn’t afford them. If schools did record, it wouldn’t be something as lowly as the jazz band.

A brief tangent into Central concert band lore is appropriate and somewhat relevant here.

I believe it was 1957 when the Central concert band under the direction of A. Bert Christianson travelled to the All-Northwest Convention in Boise. Reportedly there is an LP record of that convention performance, which is possibly the earliest “live in-concert” recording of any Central performing group. That recording was likely made on very early reel to reel tape utilizing an early Ampex.

Exactly how those recordings were made is unclear, but it was cutting-edge stuff in those days. Prior to reel to reel tape there were wire recorders, and also machines that cut grooves in blank acetate disks at 78 RPM.

By 1964 Ampex had released the Model 960. It was stereo and used quarter-inch tape at 15 or 7.5 inches per second. Some versions used transistors instead of vacuum tubes. With work, it was “portable” enough for remote recordings. For about \$1000 you

could get the recorder, two reasonable microphones, and still have enough money to buy tape.

Remember, \$1000 in those days was a years' salary for a teacher, and you still had to have a \$\$ stereo system to play back your recordings with reasonable fidelity. This was the realm of dedicated audiophiles.

A dozen concert band tracks from 1952 have been located and digitized from 78 rpm records.

Do see the file "CWU Jazz Factoids" for details.

It is also possible LP records exist of the Central concert choirs too from that period or even earlier. I have never seen any.

Other than those few, no other known recordings were made in-house of Central music groups survive prior to the release of reel to reel tape recorders. Music Department Chairman Wayne Hertz purchased an Ampex reel to reel tape recorder in roughly 1964. As of this writing in 2012, no tapes survive from those days.

According to Gerald "Jerry" Burr who was a student at the time, Dr. Hertz had no clue how to use the recorder, and proceeded to burn it out by forcing it to function as a public address system.

Fortunately, Jerry Burr was a "Hi-Fi" fanatic. Somehow he managed to purchase a very expensive Ampex recorder of his own, as well as some very nice and extremely expensive ribbon microphones.

Jerry was also (and continues to be) bit of a maverick. He played piano in Panerio's jazz bands off an on as he fell in and out of Panerio's good graces. During the off times, he was the band sound engineer, and used his own equipment to make recordings of the CWSC jazz band.

Had Jerry not done this, we would have no recordings of the CWSC Panerio bands at all. The Burr archives represent the first known live stereo recordings of any 4-year college jazz band in the nation. For the period, these recordings are truly outstanding. In the mid '60s, many recordings studios were still limited to monophonic recording. Jerry Burr and CWSC were already in gloriously-recorded stereo!

The tapes sat safe in storage in his Toppenish, WA basement for 40 years before I asked him to digitize them.

Jerry recorded the CWSC concert band for what became an LP record in 1965. Here is part of our email conversation.

Jerry tells much of this story in his own words in an email exchange:

What a sweat. I found a '65 recording that I must have done in the band room. You can kind of tell because the drums are hot and you can actually hear the piano. I probably did a separation thing on the mics. When I went to copy the CD of the '67,'68 recordings, my computer jammed and ruined the recording. That meant I had to find the original tapes and remaster the recordings. Fun to listen to, but time consuming.

So, you've got two CDs coming .. hope you enjoy listening to them. In those days, I was using an Ampex model 960 tape deck. That along with two Shure 330 ribbon mikes, made for some pretty nice recordings .. particularly for voice and strings. The last couple of years I attended CWSC, I worked in the campus library and pretty much ran their recording program. The fun part was showing the prof. that you could copy tapes at different speeds to save time. He couldn't figure out how I was running the big recorders at 15 ips and yet still got a recording that played at 3 1/2. Had to make several copies of "lecture" tapes and by getting things done quicker, I had more time to play with their equipment ... including their dark room.

(CWSC Music Department Chairman Wayne) Hertz had an Ampex tape deck also. He didn't know how to use it and basically fried it by using it as a portable PA. When he finally figured out what I was doing and how the results were tuning out, I basically had full run of the auditorium .. recorded a dozen or so faculty concerts among things.

And finally, I had a brain burp as I'm sure you know, when I said Kenny did much of the arranging. It actually was Pat Thompson. But, you can find out one thing for me. Is Kenny playing the screaming lead on "Over the Rainbow", or is Beep? This would be the '67 recording done at the U.of W.

Lots of tales to tell.

Enjoy .. Jerry

The insert I sent was a cover I made up for Beep. It comes right out of the year book that I have. No real great significance. Yes, my old Mac (the stereo system, not a computer) still works. Although I haven't had it out of the case in years.

I currently am using a PC that was custom made for me. That along with a Hoontech analog/digital converter with an 8-plug phone jack system, allows me to record multiple tracks all at one time. I do use a "booster" amp that radio shack had to offer, to get enough line signal when recording off LPs. And, I run any microphone through an amplifier. The tape deck, however, has enough signal to record through the "Hoontech" without any boost. The "Magix" [Music studio 7] software that I'm using, is not that fancy nor expensive. It does very well for me, however.

I've been especially pleased with the software's ability to allow me to do a home/studio recording that is good enough to sell commercially. It's allowed me to experiment with my original stuff and even sell a CD or two.

Enjoy .. I'll look some more, but I think you've got all I've recorded other than the concert band and individual faculty concerts, etc.

Later .. Jerry

Should have mentioned. I used exclusively, a Polyester tape rather than the more popular Acetate. Even then, poly had the reputation of being more "flexible" and less likely to break and/or flake off. The age of my tapes has also probably been ensured by

the fact they are stored in my basement where it is a little cooler during the hot part of the year. Your old tape machine is gentle on tape too, seems to be more forgiving when advancing to high speed forward or rewind, etc.

Just thought you'd like to know.

Jerry

So, it is unclear what else may survive. Jerry doesn't recall making copies of his recordings for Panerio. Panerio confirms he does not have any recordings from the period.

Jerry graduated before the legendary *West Side Story* and *Channel One Suite* bands the following years. If there are recordings of those bands I'd love to hear them.

John Moawad took over the CWSC jazz program from Panerio in the Fall of 1970. John had also been recording his school groups for several years prior to that.

Portable tape recorders were available starting in 1958 or so. It's a matter of preference whether those machines made "quality" recordings. One thing that is clear, these ancient reel to reel recordings survived far better than later technologies.

I also made some some CD's and MP3's of the charts I didn't recognize. Gary Evans played trumpet in these bands, and he is still at Everett HS. He seemed very interested in all this stuff, but he never responded to any of the MP3's with answers.

Other early recordings come from Univ of New Mexico of all places! They have school jazz band LP records dating from the late '50s and into the '60s. They are not stereo (which hadn't been invented yet) and are studio recordings. (Live remote recordings were virtually impossible until at least 1960, and they were made by major labels of people like Armstrong and Ellington utilizing literally truckloads of recording gear.)

Schools like Olympic College in Bremerton also have a few early studio recordings, which are also mono.

No, these CWSC Panerio recordings seem to be the earliest precedent. They wouldn't exist were it not for Jerry Burr, who was the choir director at Toppenish HS for many years. Jerry had one of the first "portable" stereo recorders in the state as a college kid, and some really good microphones. Jerry digitized the CD off his original masters, which he stored in his basement for more than 40 years! Of course I have tons more details. It is a work in progress, to be released someday.....

N.W.

6/3/08

Jerry digitized his original master tapes for me, and retained the original reels himself.

John Moawad had been following a similar path by this time in Seattle. John was an electronic gadget fanatic his entire life. He owned quality early Ampex and Sony recorders too.

By the time he arrived at Central in the fall of 1970 John was also recording in stereo. He took it upon himself to begin recording the jazz concerts in stereo on reel to reel tape with his own equipment and at his own expense. He kept all the tapes at his home.

There is an unbroken series of Jazz Nite and band room recordings starting in early 1971. Unfortunately, too many of those tapes are lost, probably loaned to students but never returned. Even so, the surviving recordings represent quite an achievement. Few if any other schools have such consistent archives over such a long period.

By this time, the standard "home" recording format had solidified as "quarter track" stereo on quarter inch tape. You can think of these four tracks like the fingers on your hand. Your first and third fingers represent the right and left stereo tracks on side A. Once you reached the end of side A, you reversed the reels and recorded on the remaining two tracks on side B.

Earlier tapes were 1200 feet long and 1.5 mils thick on 7-inch diameter reels At 7 1/2 inches per second (ips,) this allowed 30 minutes recording time each direction. Most home recorders supported 7 1/2 and 3 3/4 ips. 7 1/2 ips was considered the minimum for good quality music recording. At slower speeds the tape became "saturated" resulting in audio distortion.

Soon, 7-inch tape was 1 mil thick and 1800 feet long, which allowed for 45 minutes per side. Manufacturers experimented with different materials and magnetic oxide configurations on this thinner tape. Some brands and materials stood the test of time better than others. See "baking tapes" for details.

Some reels were 10 inches in diameter. 10-inch machines were considered semi-professional.

Generally speaking, the thinner the tape, the worse it has stored over the years. Thinner tape was more prone to "print through," where the magnetic information bled through the tape backing and became imprinted on neighboring layers on the reel. This caused clearly audible "ghost sounds" or echoes in silent sections.

There were numerous formats, all of which were in use somewhere in the archive.

7 1/2 ips quarter track stereo 7"

3 3/4 ips quarter track stereo 7"

15 ips quarter track stereo 7"

7 1/2 ips quarter track stereo 10"

3 3/4 ips quarter track stereo 10"

15 ips quarter track stereo 10"

7 1/2 ips four track
15 ips four track

For this archive project it took three different machines to cover the first quarter track stereo configuration above. It gets much worse...

Earlier recorders utilized "half track" stereo on quarter inch tape. Because the track width was double, this allowed better recording quality, but there was no side B available. (If you play "side B" on a quarter track machine you hear the music backwards!)

Fortunately, the CWSC Otari recorder supported both half track and quarter track at the flip of a switch at both 15 and 7 1/2 ips. So add four more formats to the list:

7 1/2 ips half track stereo 7"
15 ips half track stereo 7"
7 1/2 ips half track stereo 10"
15 ips half track stereo 10"

Sometimes by the end of the school year Moawad would hire pros (again at his own expense) including Al Giles to bring in his high-end professional quality recorders and microphones from Olympia for more official studio recordings.

The pros used 10 inch reels at 15 ips, but the tape was half inch instead of quarter inch. Two 10" reels survive of half-inch, but I've been unable to locate a working machine in that configuration. There are surviving dubs to different more standard formats. I was able to digitize from those dubs, which were good quality.

In 1982 or so Moawad began recording 7" and 10" reels in 4-tracks on quarter inch tape. This is *not* the same as quarter track. These are four distinct tracks in one direction only, which were then mixed and "bounced" to typical stereo for playback. This requires an entirely different recorder, and yielded four more formats.

7 1/2 ips four track stereo 10" and 7"
15 ips four track stereo 10" and 7"

So, all together there are 15 different formats of reel to reel tape in the archive, requiring 6 different elderly machines to play them.

These machines have all exceeded their designed lifespans. The rubber rollers are rock hard. The reel brakes stick. Some of the recorders have not been operated in decades.

Experts tell me the type of solder used in the circuit boards was designed for a 25-year lifespan. At that point the circuit boards and electrical pathways decompose and ultimately fail entirely.

The capacitors leak, causing insufficient voltage to reach the motors and internal systems. Some of these machines were 50 years old, double their intended lifespan. It is a miracle they ran at all.

I literally had to spin reels by hand to get the machines started. I removed access panels and turned motor spindles, flywheels, rollers and transport mechanisms with my bare fingers for many minutes. Fortunately, once warmed up for a day or two, all the machines worked well enough to play back all the original tapes as designed!

One thing that never fully recovered were “rewind” capabilities. For some reason those capacitors (which store the higher voltage current for the high speed motors) couldn’t hold enough current to keep the reels spinning. Frequently I had to help the reels rewind by hand. Strange, fast forward worked much better on all the machines.

Reel to reel tape covers approximately the first 15 years of the archive.

The playback accuracy of these machines was variable. Some turned perfectly on-pitch, others nearly a half step slow. A half step represents roughly 8%, which means the tempos are 8% slower too.

With modern digital technology it is easy to change the pitch and tempo of recordings with good results. No such technologies were used here to adjust the FLAC files or the m4a’s generated from those FLACs. These files remain as-played by the elderly analog machines.

Analog Audio Cassettes

Except for critical high quality recordings, Moawad switched to analog audio cassettes in 1976. He used this format in a couple different configurations through 1995.

For the purposes of recording music, all analog audio cassettes were the same physical size. Again they were 4-track stereo with a side A and B, and could record 30 or 45 minutes each direction depending on length. 120 total minute tapes were available, but those tapes were very thin and had a tendency to jam, print through, or both.

Some high-end machines recorded at 3 3/4 ips, but all the surviving Moawad cassettes are the more standard 1 7/8 ips. All are quarter track stereo, as opposed to the 4-track machines available at the time too.

What really made cassettes practical was the development of Dolby and DBX noise reduction. Tape configuration had improved from “120 microsecond” to “70 microsecond” varieties with “low, medium, and high bias ratings.” All the nicer machines had several buttons to push for the various varieties of tape, and bias controls too.

Unfortunately, DBX and Dolby were incompatible. Mercifully, the Moawad cassettes are all Dolby. John also purchased very high quality tape, which was expensive. The recordings are quite good.

Another critical Moawad purchase in 1977 or so, was the Nakamichi 550 cassette recorder. This machine could be powered with D-sized batteries for live remote stereo recordings of very high quality. Many live remote concerts were captured on this machine when the jazz groups toured.

I used the Nakamichi on nearly all cassette playback for digitization.

Like the reel to reel machines, by 2012 the Nakamichi was frozen too. After considerable turning of the spindles by hand, it finally was able to play cassettes perfectly. Eventually the fast forward began to function, and later even rewind worked most of the time too.

Reel to Reel tapes generally end in approximately 1976, though high quality and multi track reel to reel "studio" recordings continued well into the 1980's.

"Studio recording" generally is a misnomer. Depending on the years, there have been true recording studios in Ellensburg, but few were equipped to record a 20-piece big band. By the mid '80s various student combos made studio recordings at Creative Fire, which was across the street from the old train station.

The In A Mellow Tone LP recorded at Creative Fire in 1984 (archive 952 and others.) Chris Bruya recorded his Jazz Band II Time Out cassette there in 1985. That project was financed by the band members themselves. (archive 1029)

Other than those isolated projects "studio recordings" in the 1970s and the rest of the Moawad tenure meant in the band room with no audience. The Hertz 100 concert hall was very busy and very bright. It wasn't particularly suitable for recording. Typically Al Giles brought his good equipment from Olympia to make the recordings at Moawad's personal expense. Generally there wasn't time for more than a single take, sometimes two.

In the '80s Moawad took over an entire Hertz Hall classroom as his office and rehearsal room for the jazz choirs. Choir risers were set permanently in this office until the switch was made to one on a microphone. All the PA equipment was stored there. The classroom also housed the vocal jazz library, along with Moawad's numerous recorders, LP records, turntables, speakers and Hi-Fi playback gear.

Analog audio cassettes begin in 1976 and end in roughly 1995. Recordings from non-CWU locations like tours continued on cassettes recorded on the portable and battery-powered Nakamichi 550.

CWU DAT (Digital Audio Tape) cassettes begin in 1994 and continue through 11/30/2000. Not a popular format in the home market, these DAT tapes were frequently copied to regular analog audio cassette, and possibly CD's too.

For a brief period CWU probably did record to Alesis Digital Audio Tape (ADAT) too, with the audio burned to compact disks. No ADAT tapes survive to the archive.

CD (Compact Disc) recordings begin 11/2000 and replaced all other formats. It is unclear if CWU ever recorded direct to CD, but it is likely.

Through the 2015-2016 school year, CDs of concerts were still being burned off performances stored on computer. Few students have the ability to play CDs, as their computers no longer have those drives. Even laptop computers have largely been replaced by smaller and more portable devices relying on "cloud storage." Most but not all CWU performances today are recorded on digital video and high quality multitrack digital audio too.

Beginning in 2016-2017 links to concert audio on DropBox Pro were available to students and staff on request. This includes full quality audio and compressed audio formats.

In the period from roughly 2012 through 2018 CWU spent a huge sum of money on a small company called "MediaAMP" in the attempt to store and stream all digital concert recordings and video campus wide in "cloud storage." By 2015 all known CWU analog and digital recordings had been converted to the file format required by MediaAMP detailed above.

Unfortunately, and despite many meetings with company technicians over several years, it became clear MediaAMP would never be able to meet the needs of the CWU Music. By late 2015 we stopped sending music to MediaAMP because it simply did not work. There was no evidence it would ever work.

In 2019-2020 CWU switched from MediaAMP to Kaltura. At this writing in late 2019, the migration to the new platform is largely complete, and looks quite promising. Most all the file names were changed in the process. Many revisions to this document will be necessary.

Digital Audio Tape (DAT)

CWU DAT recordings appear in late 1994. Unlike the rest of the Moawad recordings, the DAT cassettes were apparently purchased and recorded by the music department, and were maintained and stored in the music office.

Digital audio afforded many advantages. Most DAT cassettes held two hours of music. An entire Jazz Nite concert was on a single tape. Noise reduction and bias adjustments were gone. Once recorded, the digital signals never degraded.

Although digital, the only way to play the recordings was on a DAT recorder in real time. The digital audio couldn't be "downloaded" to a computer as an audio file. In those days computer hard drives were not large enough to hold even the smallest full quality audio songs. Tape storage was the only option.

DAT was a format largely ignored by the home market. By 2012, CWU had only one remaining functional DAT recorder. Using my personal DAT machine and a semi-

functional CWU DAT, I converted all the available 37 DAT cassettes by playing them in real time to Audacity and saving the files in AIFF format.

One minute of AIFF (CD quality) audio consumes about 10 megabytes of hard drive space. Thus, a two-hour jazz nite concert file is roughly a gigabyte or more of data.

Once everything was finished I went back and translated the AIFF files to FLAC. Free Lossless Audio Codec (FLAC) files are roughly half the size of AIFF, but with the same quality. FLAC is not a well known format, probably because it is free. Apple and Microsoft would much rather have you use their formats. FLAC is quite common among people who store vast amounts of audio. It can't be used to burn audio CD's, which requires AIFF or WAV. "Apple Lossless" is Apple's version of essentially the same kind of FLAC compression.

Audacity is an "open source" (free) application with much power for recording, processing and editing digital audio. Audacity supports FLAC and most other formats too.

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Other Audio Recordings

Several recordings from the mid 1970's do not have archive numbers. Compared to other years, relatively few master reels have been uncovered. It's almost as if Moawad loaned the recordings out and never got them back. That would be unusual, as it represents the only time he let recordings out of his personal control.

The mid '70's was a period of transition between reel to reel tape and analog audio cassettes. By 1979 nearly all concert recordings were on cassette. Critical recordings were still made on higher quality reel to reel, which continued well into the '80s and even beyond.

It could be there is another treasure trove of master reels from the mid '70s deep in the Moawad barn or garage. I hope so.

My parents Jerry and Frances Wallen travelled to hear many of our concerts during the period I was at Central as an undergrad from 1972-1976. My father recorded the concerts from the audience on a Sony stereo cassette recorder with a Sony stereo microphone. The recordings are surprisingly good-quality. Yes, there is crowd noise and chatter, but in many cases these are the only surviving recordings of the arrangements and performances.

Many of the concerts were dubbed from the cassettes to reel to reel tape. Some of those original cassettes survive. Many are lost. The reels survived to be digitized. Unfortunately, unless the original Moawad masters can be found this is the best we can do. Other more professional quality masters may never have existed in the first place.

As I recall, John was suffering with painful bursitis in his shoulders at the time. He missed a lot of school. Maybe recordings weren't made at all. Perhaps he was too

busy. For a while, "Jazz Band One A" and "Jazz Band One B" rehearsed the same hour in two different rooms, with John moving from room to room!

My personal recordings in the archive are marked CA Wallen (cassette) or RR Wallen (reel to reel.) Many of my recordings were made from the Moawad masters, which are now lost.

In May of 2012 I raided the drawers in the McIntyre Hall music office containing all the surviving recordings on cassette and DAT tapes. I pulled all the tapes with any indication of jazz, assigned them an archive number, and digitized them.

Trombonist Dean Snavely was a graduate student from 2011-2013. He'd played for Moawad and Tom Gause across that change of tenure in the late 1990s. Dean had eight cassette tapes in his personal files that were new to the archive. He recalls copying them from Moawad, but most of those Moawad or Gause masters are also lost. A couple of Snavely's tapes appeared to be masters on the high quality tape Moawad used, but we can't be sure. The Snavely recordings are marked CA Snavely in the archive. Some of his cassettes were copies of recordings I'd already digitized from other hopefully first generation sources and were not digitized.

In June of 2012 I got all the surviving CWU Jazz analog cassettes out of the Brooks Library. Dennis Claypool, the music librarian had been there for decades. He was very knowledgeable and helpful. The library had no surviving reels from jazz concerts or any other concerts. There were 21 jazz recordings in the Brooks files called "CA Library." Dennis allowed me to take the tapes home, digitize them, and return them to the library files. The digitized files were assigned archive numbers. During the annotation process some duplicates were found. In many cases FLAC duplicates were retained as backups for no particularly good reason.

Despite the myths, Dennis Claypool assures me there were never any reel to reel concert recordings of any kind in the library. The concert recording archive there begins in September of 1991 on audio cassettes. The cassettes continue through October of 2000 before switching to CD. This project concerns digitizing analog audio only.

The library does have some reel to reel recordings, but they were attached to Masters thesis projects. I didn't search in detail, but none of those projects involved jazz. That isn't really a surprise. As we've seen, jazz wasn't officially recognized or documented before the arrival of Moawad in 1970.

If any other analog CWE, CWSC, CWU recordings exist, we do not know who has them. BeeP Panerio doesn't have any. We have all the known recordings from Karen Moawad, Gerry Burr, the music department and the library. In consulting with Bert Christianson's daughter Suzy Christianson (Toney) there were no recordings at the Christianson house when Bert passed.

As stated elsewhere, the archive was first sorted and numbered to the best of my ability at the time from a literal roomful of unsorted LP's, cassettes, DATs, and CD's in the Moawad home. It is in rough order by date, but far from perfect. As new recordings

surfaced, the archive became increasingly mixed by date and type of media. Some recordings were determined to be copies of each other, and were deleted, leaving some empty archive numbers.

I am hopeful more recordings will surface as word spreads of my search. Before I spread that word, the existing FLAC files needed to be fully identified and cataloged in detail. That work began in mid-June of 2012.

Other Formats- Mini Disc, ADAT, etc.

Moawad had every format of video and audio ever released for the home market, and semi-pro equipment too. You name it, he had it, from film and movie cameras, to Sony Beta video, VHS video, reel to reel video, CD recorders, Sony Mini-Disc recorders, VHS Hi-Fi, ADAT cassettes and more. He never threw anything away.

For a brief period CWU probably did record to Alesis Digital Audio Tape (ADAT) too, with the audio burned to compact disks. No Central ADAT tapes survive to the archive. Those ADATs could have been recorded off campus.

It is a good bet he had CWU recordings on all those machines and formats over the years. Thus far they have not been uncovered either at CWU or in the Moawad homestead. Despite a couple extensive searches, there are still plenty of old boxes remaining unopened in closets, the garage, barn and storage shed.

I recall Moawad shooting a movie of our 1970 Nathan Hale High School band on "Super 8" film that would be very fun to see.

I don't think it betrays any personal trust to say digging through these memories more than two years since John's passing in November of 2009 is still very difficult and upsetting for Karen Moawad.

I do hope we get a chance someday to go through Moawad's video. I suspect we will find a lot of great stuff.

Here is a list of most of the equipment used to digitize this analog archive. Hopefully some photographs of the assembled equipment survive to this document too.

Reel to Reel recorders- Pioneer RT-909, Akai 77, Otari MX 5050, Otari MX 5050 4-track.

Cassette Recorders- Akai GX-F91, Onkyo TA 2070, Nakamichi 5050

Boom Boxes- Realistic, and Fisher for winding and fast-auditioning cassettes

CD Recorder (and digitizing)- Tascam CD RW-700, Midiman 24 bit "Flying Cow "

CD Players- Denon DCD-590 and the Tascam CD RW-700

DAT Recorders- Technics SV-DA 10, Panasonic SV-3200 (for winding only)

Turntable- Micro Seiki MB-38

Amplification, Equalization- SAE Mark IM, Mark IV CM, Mark XXVII

Computers- Apple G5 with Audacity, Koss, Sennheiser and Beyerdynamic headphones. Apple Mac Pro Tower under system 10.6.8 Snow Leopard with Audacity 2.0 was used to create the early MP3's. Later m4a's were created from the AIFF files on a Mac Pro 2 x 2.8 Quad-Core Intel Xeon mostly under Mac OS 10.9.2 "Mavericks" and stored on twin 4 terabyte drives, one drive for backup.

AIFF files have been converted to FLAC, hopefully with no loss of quality and roughly half the size.

Below find photos of my office loaded with many of these recorders and digitizing equipment.





Baking Tapes

Baking tapes? In an oven??? Yes!!

Little did we know at the time, but analog magnetic audio tape had an unexpectedly short “shelf life.” Depending on how it was stored, that shelf life could be as little as 10 years.

The “glue” attaching the magnetic oxide layer to the plastic polyester backing breaks down. The oxide flakes off in chunks ranging from a very fine dark powder to strips of oxide more than an inch long.

Here’s a pix of the problem, discovered on a tape from my personal files.



This can clog the heads of a recorder in mere seconds, creating a gooey mess that is difficult to remove.

Various brands of tape held up better than others. Fortunately, the majority of the Moawad CWU recordings remained in good shape. John stored them carefully. The Ellensburg climate is good in terms of tape storage.

One of the worst offenders was an unexpected surprise for me. Ampex is one of the giants of the recording industry. They were the first to build recorders in the US, and marketed what was generally the finest equipment and tape. Ampex Audio Mastering Tape 407 turned out to be one of the worst in terms of storage.

Aside: Magnetic tape was invented by the Nazis during WW II. The allies couldn't understand how the Germans were repeatedly broadcasting full-length concerts, which was well beyond allied technology. On taking Berlin at the end of the war, allied technicians were stunned to discover the Germans had perfected this entirely new magnetic tape format. The machines were rushed to New York.

Entertainer Bing Crosby spent huge amounts of money to clone this technology. The Ampex company was born thanks almost entirely through his quiet personal investment. Bing Crosby was the first to record

his network radio broadcasts on magnetic tape. Ampex dominated the tape and tape recorder market for many years.

Actually, the inventors of magnetic tape were the German engineers at Badische Anilin- und Soda-Fabrik, which in English is Baden Aniline and Soda Factory. BASF was founded in 1865 and remains one of the largest chemical companies in the world. They still make magnetic tape.

Eight reels recorded from 1983 to 1987 were Ampex 631, 641, 406, and 407. Unfortunately, this included all the critical CWU with Dizzy Gillespie master reels, and more.

The solution is to literally bake the tapes in an oven, which reattached the oxide to the backing. Formulas in the internet vary, but 4 to 10 hours at 120 to 140 degrees does the job. The tape becomes good as new again, and can be baked repeatedly with no ill effects. It isn't hot enough to melt the plastic reels.

Exact baking details are an easy internet search.

Home kitchen ovens are a bad idea. They aren't designed to cook at such low temperatures, and don't maintain those temperatures accurately. Most pros use a food dehydrator. On the internet I read about a man who used his daughter's EZ-Bake Oven, which is little more than a lightbulb in an enclosed space. An idea was born!

I removed and cleaned the internal racks from my Little Chief smoker. (Fortunately I'd saved the original cardboard box.) I placed a 100 watt incandescent lightbulb under the rack and covered it with the box and a lid. I could easily bake four tapes at a time in my office.

It takes a couple hours for the entire system to heat. A single bulb got the temperature up to 110 in two hours. Two 100 watt bulbs took it up to 130-140 depending on room temperature.

Below are a couple pix of my "oven."

Fortunately, none of the CWU audio cassettes needed baking, which was a welcome surprise.

Current plans include storing these tapes in the CWU Brooks archives. If that is the case and future historians wish to hear the original audio in full analog glory, the tapes will probably need baking.

Actually, that isn't the problem. Finding working tape machines today is exceedingly difficult. By 2025... Good luck!



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USE INFORMATION

Analog Tape- Storage and Retention

Should these analog magnetic tape audio recordings be preserved when we have full-quality digital audio files?

This is a complex issue.

The numerous recorders necessary to play the different versions of audio tapes were very difficult to locate by 2010 when the bulk of the digitizing began. The prospects of finding machines becomes more dim with every passing month. However, it is likely working machines will remain in various museums for another century or longer.

The tapes are generally stable for the moment, and maybe decades to come. Eventually the tapes will degrade to unplayable at some point no matter how carefully they are stored.

It seems unlikely to me any future machines will digitize this analog audio better than the versions already created. Many of these tapes were digitized utilizing the exact original machines that made the live recordings.

The 425 tapes would fill roughly 6 apple or banker's boxes, roughly the volume of a small-sized refrigerator.

My track record of predicting the future is not good. My crystal ball is cloudy on this issue. My instincts tell me there is no need to save the audio tapes assuming the digital audio is safely stored with redundant backups. My gut tells me the tapes should be stored if Central the available space.

Robert Panerio Archives

Robert M. Panerio is Central's only professor of music who is Distinguished Professor, Professor Emeritus, and a nationally recognized composer.

16 large boxes of Panerio textbooks, compositions, and teaching materials arrived at the Central Music Building in late 2016.

An Excel spreadsheet details all the donated items. The boxes were numbered to manage the lengthy sorting, matching/identification process. The box numbers are now essentially irrelevant.

The numerous music textbooks were placed on the shelves of room 219 as a free student lending library.

All the original music manuscripts were scanned full-size to PDF. Many of those PDF's were attached to existing titles in the McIntyre Hall database of print music. Many titles not in the database were added as PDFs only.

Several Panerio compositions were engraved and nationally-published. In some cases the manuscript-version PDFs were attached to those published versions in the McIntyre files. Be aware the published versions were sometimes edited and "dumbed

down” much to the dismay of Professor Panerio. The manuscript versions should be considered definitive Panerio.

There were numerous published band and orchestra condensed scores. Those scores already in the McIntyre database were added to the existing hard-copies. Those not in the database were surplus. (With no musician’s parts, the music was unplayable, but likely still available for retail purchase.)

File folders of teaching materials were reduced to the original duplication masters or best available copies, then scanned to PDF. The duplicates were surplus. Duplicates of various pages do appear in different locations in the archive.

25 Panerio sketch books of musical compositions were numbered and scanned, the originals retained. The sketchbooks are not numbered in chronological order.

Panerio worked closely with Central Composer in Residence Paul Creston in the period from 1967-1975. Several Creston pieces were in the Panerio files, including a few titles unknown to the Creston Archives at the University of Missouri Kansas City. All the Creston materials were scanned and retained.

Everything was analog in the Panerio years before computers or digital. Essentially all music notation today is computer generated. Score paper is obsolete. Staff paper is largely relegated to student music theory assignments, music sketches, and little more.

Over the years Panerio assembled a massive supply of expensive commercially purchased music score paper and vellum (onion skin) staff paper of various sizes and configurations. The staff and score paper was distributed free to a few interested students and staff. Used for a special mass duplication process, vellum paper was very expensive in the old days. Primarily due to nostalgia, the Panerio supply was retained in room 218.

The thousands of pages of Panerio vellum ink masters are literal works of art. There are PDFs of everything, but PDFs are not as legible as the originals. PDF’s of pencil masters are often very difficult to read, almost illegible.

It is my hope all these one-of-a-kind originals can be preserved in the Brooks Library. As technology and digital storage improves, almost certainly a better digitizing process will be forthcoming for the archives of Robert Panerio.

The m4a of the my interview with Panerio is entitled “2012_04_15_Robert_Panerio_Interview.” It is stored with the other m4a files in the CWU Analog Jazz in Digital project. The m4a has been normalized.

The FLAC is stored with the others under the title “Robert Panerio Interview 2012_04_15.” This is a FLAC version of the original WAV file which was recorded in 24-bit 48 kHz stereo.

Panerio Interview Transcript 4/15/2012

Robert M Panerio, Sr.
8204 51st St. Ct. W.
University Place, WA 98467

April 15, 2012

Prelude-

After the “celebration of life” for John Moawad in May of 2010, by 2012 work was underway digitizing Moawad’s analog recordings of Central groups from 1970 to his retirement in 1998. Joining the CWU Music staff in a very small adjunct capacity in the Fall of 2010, I was surprised to learn John Moawad had never been interviewed about his time at Central.

I was determined to interview Panerio, because his health was not particularly good. Wife Charlotte was in poor health too. Bob Panerio Junior and wife Colleen were wise to move their parents closer to their home in the Tacoma area, and closer to quality doctors.

Bob Senior (Beep) has essentially only one lung due to cigarettes and years of trumpet playing. Very little information on the bands from the Panerio era was available. I was searching for recordings, photos, and his perspective of the department and jazz.

This recording sat un-transcribed in my files for five full years. During those five years considerable research and history-writing was completed. Had I known then what I know now, I would have asked much more pointed questions. A video interview was not possible for me at that time with an easily hand-held device like a phone or tablet.

Beep did send copies of his personal photos, which are a part of the archive.

This was a very informal interview, though I had made an appointment and driven from Ellensburg. The Panerio home in University Place (Tacoma) was in a new development very near the Chambers Bay Golf Course.

Charlotte Panerio was there too, but not involved in the interview. The interview began before I could even get the recorder turned on. BeeP had some early photos of the Central Jazz Bands. He was identifying various students as the interview begins.

Though the interview was recorded as a 16 bit 48 kHz stereo WAV file with my Rode NT4 microphone, there is annoying static in one channel due to poor cable shielding.

BP- Robert M. Panerio, Sr.

NW- Norm Wallen

BP These two guys were really tremendous clarinetists.

(Charlotte interrupts, bringing water, and to say the Mariners were actually ahead on TV.)

This is the first band I had when I came to Central in '64, Rudy Volkmann on tuba. He played tuba like people play trumpet.

NW So you used him on tuba all the time, or did he play bass trombone too?

BP No, he was on tuba all the time, tasty.

Charlotte interrupts with water, Beep says "The doctors make me drink a gallon of water a day."

That was an excellent trumpet section. That's Kenny Krantz, Chuck Randall, Bill Love, Harry ___, and the Chinese kid, Tommy... Good musician. Played good trumpet, and vibes and piano, Tommy Yook! I used to kid him ya know, some of these solos he'd start going on, I'd say "you and I could have a tong war." (Both laugh)

NW You'd get yourself fired for that stuff today.

BP That's Mo Peterson, he taught over here. (In Tacoma)

NW Really, Morrie Peterson? He taught at Pierce (College) forever.

BP Yeah, he was a good trumpet player. Bill Clark from up here at Port Orchard. I can't remember his name.

NW Oh, the bass player.

BP Virg Coker was an excellent clarinet player. He was the first clarinetist in the orchestra and the band.

NW You really should take some time and try to write that stuff down.
Charlotte interrupts again, offering to bring food.

NW No, really I'm fine. I just so delighted to be here, and get some of this stuff recorded so we don't forget.

But, if you could write down on the back of those pictures, I'd love to get them from you.

BP This is Spokane here. We played a jazz festival in Spokane. That's Jerry Burr.

NW Jerry! (Burr was the choir teacher at Toppenish for many years.)

BP This is I think the next year. There's Tommy Yook at the vibes there.

NW That looks like Kenny (Kraintz) there, because he's short.

BP Mike Anderson, Chuck Randall, Bill Love, and oh uhh.

NW Not Gary (Evans)?

BP Nope

NW Not yet.

BP And we used horns that year too.

NW What does it say on those music stands? Oh, those weren't Central fronts. Those were whatever they had in Spokane at the hotel.

BP Jazz clinic.

NW Jazz clinic fronts...

BP Yeah, Western showed up and Jerry Glass said we were a little more sophisticated than what you'd heard so far. They (Western) came out and played, and it sounded like a cross between Blue Barron and Horace Height. (Both laugh) Geeze, I tell yah!

NW (laughing) Horace Height. They didn't have a clue... Well OK, just for the record, my recorder is running and this is tax day April 15, 2012. I and delighted to be here with Professor Emeritus Robert Panerio Senior today. We are just going to continue our chat that started from when I turned the recorder on, just talking about the old days at CWU.

Because I was thinking on the way over, one thing that we are going to lose very soon is institutional memory. Institutional memory is a big term in education that they use now.

We don't want to reinvent the past, we don't want to make the same mistakes we made in the past, so having institutional memory is a really good thing, and between Chris Bruya, the Director of Jazz Studies now, he and I were one year apart, and then I go back to 1972 and you go back to 1947, so between we three.

BP I wasn't there in '47. I came in '49. I was familiar with it because I was working at Playland Park in Yakima with the big band with all those guys, Waldo King, Larry McVey...

NW So you graduated from high school in 1947, from Cle Elum High. So Waldo and those guys, when they were going to play at Playland, you would drive down from Cle Elum to Ellensburg, and climb on that bus, the Flying Bladder or whatever they called it?

BP Oh Jesus!, that limo, we had that long stretch limo you know?

NW Oh, limo, I thought it was a bus.

BP It was a stretch limo. It was red and had a rack on top. We used to put our stuff up there you know. We used to say a prayer that it would hold together.

NW And you had to go down the old Canyon Road in those days of course, right along the river.

BP Oh yeah. In that band was Waldo and Harold ____, and Dick Bain, ____ Harry Cameron, Ernie Breznikar, who was from Cle Elum, and me, and eventually Rolly Schantzenbach. He's dead now, and and so is Ernie.

NW Ernie too?

BP Yeah, he was four years older than me.

NW Oh, I must be thinking of somebody else. So many guys. But the Playland Ballroom was I think roughly where the Elks club is now, the Selah Elks. The guys would always talk about it.

BP That's where they booked the name bands, there and the China Pheasant in the Tri-Cities. We used to work there too. We used to work the hotel downtown, the Chinook in Yakima, and the Donnelly.

NW So you were the house band at Playland?

BP Yeah, but we jobbed during the week.

NW We've got a lot of really nice old black-and-white pictures here of the bands dating back into the 40s that are really cool. I'd like to scan those for the archives at some point.

BP By the way too, starting in 47, it was about 1965, somewhere around there, before we got credit for it. It wasn't in the curriculum. We had to schedule it when we could. And when I first got credit for them I had to call it Brass Choir 2.

NW We're getting a little ahead of ourselves here. So you got drafted by Waldo and all the guys who had just come back from the war, and were enrolled at Central in '47. So this this house band that was playing Playland was like an extension of the Sweecians?

BP Yeah just about.

NW But Bert (Christianson) had nothing to do with the stuff going on at Playland.

BP No, no.

NW OK, but somehow these guys had enough clout to get themselves on, and maybe hooked up with a couple of guys out of the Yakima local?

BP Later on these guys graduated. I can't remember all the names. Van Estus the bass player, Glenn Snodgrass the drummer, after Al left, and Lou Sheely, and Dick Bain who played at Central also, was from Yakima on tenor.

NW And so Bert had put the band together in the Fall of '47 with all of these guys. And then you graduated from high school and '47, and then you started playing lead with Burt in '49, in the fall of '49.

BP I played lead all four years, in all groups.

NW What did you guys play in '49 when you came on the band?

BP Oh a lot of Bert's specials that he had off his Army band.

NW So Bert brought charts with him to Central in '47?

BP Yeah, and I wrote some. Kenny Doolan wrote some. I'm trying to think. Chris' arrangement of Blue Skies. It had a sax chorus in it. The section had fingers.

NW I wonder if that chart is in the library?

BP I don't know.

NW It's one of the reasons that were putting all this together.

BP There's another sax one that was great. It was called Nervous Nocturne. It would put Opus in Pastels to shame.

NW That's not an easy tune either.

BP And then we would end up blowing some stocks for dances. And the thing about stocks. A lot of the time you were playing exactly what the name bands were playing. Except they were copied stocks. You understand what I'm talking about? If you had a five-way sax section you want first alto, that's for sure. So maybe you only have two saxes, and a second tenor. You make sure there is a consonance between those two, and then they'd add third alto, and then fourth tenor and fifth bari. And then fill the chord up.

NW Depending on the size of the band.

BP Yeah, and the spacing of the trumpet and trombone sections. You could get by with two guys.

NW I played hundreds of those stocks over the years on various dances. Eventually the paper that they came on just disintegrated, and you pull the chart out and it would just turn to goo, and flake away. It is really hard to find those now, those stocks.

BP I played so many of those things, geez, all of the Benny Goodman stuff, James, all of that stuff came out in fact, who else, Bill Basie, Duke's stuff.

NW We played all the Dorsey's, you name it, all of the bands out of the '40s, but it was always better to play the specials rather than the stocks.

BP Oh yeah.

NW And you were probably writing way better specials than you could even get a hold of. Getting a hold of specials wasn't an easy thing in those days.

BP I wrote a lot of 'em, I lost track of how many.

NW Well, they could be in the library. So the thing is, now that we have titles, we might be able to go back and match some of these charts up.

BP When I had the band I looked and looked, and stuff just disappeared. It may have been when we moved from the old building. Not the one that you were in, but the one before that.

NW Edison Hall?

BP Edison Hall.

NW Yeah I think Edison got torn down.

BP Oh yeah, it's gone.

N.W. And I think Mitchell Hall is there now.

BP I looked and looked, and we had no budget. It wasn't until about '65 or '66 that we got credit for 'em, and I made a proposal of getting it in the curriculum. I had to call it Stage Band. I couldn't call it Jazz Band. I had to call it stage band arranging, not jazz arranging.

NW Why Stage Band?

BP Because jazz had that connotation of booze and loose women. That was the thought across the campus, the higher-ups. I had to appear before a faculty committee and present what I was going to do. Once they saw that it was "Hey this is on the up," it's not BS you know.

NW So Wayne Hertz couldn't do that for you? You had to go make the proposal, or Wayne wasn't willing to do it?

BP Oh yeah Wayne was willing to do it. He was backing it heavily. Then finally it was '66 or '67 around in there after three or four years we got it to be called the jazz bands and whatnot. You know, we started off that first year. I had two bands.

NW Two jazz bands.

BP See, I went to Central as the orchestra director.

NW The string orchestra? I didn't know that.

BP I had the orchestra, and I also did the band and the jazz band. I had a first year theory class, a second year theory class, and I was teaching counterpoint, or form analysis, or one of those on top of that, and plus (trumpet) lessons.

I mean Bert Christianson and I used to greet each other at seven o'clock in the morning, and say goodbye at 6 o'clock at night. I'm not exaggerating. We were in the building that long. We had that influx of students you know, that we'd recruited.

We went out the first year and did a lot of recruiting, and man we were really swamped, just swamped to death.

NW Lots of kids. But as a result, you took your jazz band on tour. You would load everybody on the bus and go down to the Tri-Cities and play a concert.

BP Generally when we took the concert band out we took the jazz band with it. They were part of the band anyway.

NW How did you get the money to do that? I think Bert told me once that he had built into the budget, new uniforms, and nobody figured out for years that the band was wearing the same uniforms. He was taking the money they had allocated for uniforms, and using it for travel to go out, up to Cle Elum for a concert or whatever.

BP Yeah. I don't know if I have a picture of it. I don't have a picture. The regular band uniforms that we were wearing in the '40s, late '40s and early '50s was the same uniform they were wearing in the early '30s and mid '30s.

NW I don't remember whether the uniform that I wore by the time I got there in the 70s.

BP They were newer.

NW OK, so eventually they did buy new uniforms, but in a sense all of your touring and all of your recruiting was enabled through some tricky budget work by Bert. That was really smart.

BP Yeah, we were one of the few schools actually, that was doing that. But it helped. Like in the first year there were two bands, in the second year there were three bands. And Kenny, Kenny Krantz took one over because I couldn't. I was just swamped.

NW Kenny would take the band out and play concerts, and the guys would load into cars or whatever they could do.

BP I was correcting orchestration papers and theory papers at nine, 10 o'clock at night.

NW I know that feeling. I do that myself.

BP But it was good that we did that, because right now, I'm not sure, I haven't checked. I think Central probably has more music majors than any other institution in the Northwest.

NW I'm not sure those numbers but pretty close. I know that last quarter we had 357 majors. That's a lot, and the brand-new building was built for 300, so we're already overcapacity.

BP That's a nice building.

NW Yeah it is a nice building, it just attracts students like flies, and lots of great kids, but it's hard to compare to the old days I'm sure. And unfortunately we're still doing it with the same number of faculty that we had decades ago.

BP You've got some good people on staff there.

NW Yeah, we really are doing a good job. It's much more compartmentalized. Right now the orchestra guy would never have anything to do with any of the jazz bands. It's just impossible.

BP So how does he feel about it?

NW Oh no, he's an orchestra guy. He's OK. The faculty gets along really well. The hard part is that our kids are pulled so many ways.

BP I was impressed last time I heard the orchestra. I looked up there and I saw 10 first, 10 seconds, and I thought geez.

NW Yeah, it's the real deal. The symphony is doing well. The concert choir's are doing well.

BP The string teachers too, are doing a good job at getting people there too.

NW I don't know if it's true this year or not, but we have the largest viola studio west of St. Louis. We have a bigger viola studio than Southern California.

BP And you have a viola teacher there, right?

NW Yeah. It's huge.

BP You know, even in the early days, after teaching my trumpet lessons I had the culls, saxes, clarinets, trombone. I was giving private lessons to those guys. "No, no, this end goes in your face." You know, those guys. (Laughs)

Thank God, in the early days when I went to school I made a point of really learning the instruments. I played clarinet in the ROTC Band. I wasn't a member, but Chris was looking for guys, and you'd get an airplane trip out of it once a year ya know. And I played oboe one year.

NW So you graduated from Central in '53, and then you went to Eastman?

BP I taught first.

NW At Moses Lake?

BP Yeah

NW So you started in the Fall of '53 at Moses Lake High School, and how many years did you do?

BP Ten, nine actually in the public schools, and I taught one year in the community college.

NW But you were back in Ellensburg teaching.

BP '63.

NW Oh, I thought it was earlier. I thought it was '60. So in between there you managed to get to Eastman.

BP Yep.

NW Was Ray Wright there at that time, and Frederick Fennell?

BP Yep, Fearless Freddie was just on his way out. It has been so many years...

NW You played in the band at Eastman and took arranging with Rayburn Wright?

BP I didn't play in the band. I studied with Ray Wright, and trumpet with Dan Patrylak. (Patrylak was associate professor of trumpet, Rochester Symphony, and US Marine Band.)

NW And you were at Eastman how long?

BP Just two quarters, then Central called me for a job, so.

NW Oh, so how did you find time to work with the people at NBC?

BP In between there. There were two guys that came up from NBC that we're doing a class on us, and so that ended up before I went to Central I went down to New York and spent time just doing fill-in writing, follow me? Here's the big picture. We need a segue from this to this. Write the segue.

NW Right, I remember you telling us in jazz band arranging, that the chief orchestrator would come in and put the lead line on the whiteboard, or something, and he did say "all right we need a modulation, here and we're going to do a double time section there, and Panerio write this modulation. We need this in 25 minutes because it has to go out to parts."

BP Yeah, aggravating.

NW That kinda stuff.

BP The thing about about New York though. I wouldn't live there if it paid. It's just aggravating. First of all you can't afford to live on Manhattan.

NW It's still true, it's still true.

BP I didn't miss a thing. For everything good you hear, there are a dozen things that are bad. I never heard such lousy groups in my life. One night we had a buddy of my brother-in-law's. My brother in law was working in Washington DC. He was the Boeing rep for contracts. He came up to New York and we met. He called an old buddy from the Marine Corps that he knew that was a New York-ite, born and raised there. So he took us out on the town a couple nights in a row.

We went to the Metropole and heard Woody (Herman) one night, and two nights later we heard trumpet, high trumpet, high note man...

NW Harry James?

BP No...

NW Maynard?

BP Maynard's group and then. Other places, and combos or what not. He said you want to hear something now? So the next night we go out and we start going to other clubs and geez, I never heard such lousy.... And people think is is just marvelous, it's just pathetic!

NW That's really surprising. You'd think that the New York scene would be better than that.

BP Yeah, there are some great things there somewhere...

NW OK so Wayne (Hertz) called you back to Central, and you started in the Fall again of 1963. We discussed all of that a little bit anyway. So you in '63 you started with one stage band, no you weren't even in the curriculum at that time. Was it a class?

BP No, we'd get the guys interested in it. We'd just get together and audition little by little. I would, and put a group together. It came down to when can you get together? I'd say I've got a theory class at 9, I've got a class at 11, I've got this and this, and I don't have my lessons scheduled yet, so I'm workin' on it too. Now, can we rehearse at the 2 o'clock hour? So take a day and work on it and will see, maybe 1 o'clock. And that's how we had to operate. So one quarter we were in Hertz after band rehearsal from 4 to 5 in those days. And at 5 o'clock we would have jazz band.

NW Jazz band right after a long solid grilling by Bert, when everybody was tired! We've got similar things going on now. They've moved the performing groups back an hour, to open up more time in the middle of the day for the theory and everything, and

we have jazz classes going from 5:30 to 7:30 at night three nights a week, and other ensembles too. There's just not room in the building. That's the problem. So in that sense that hasn't changed. But the guys were not getting credit at that point for jazz band, but by the time some of these pictures turned around, like by the time Kenny got there, and Gary Evans and those guys, you'd gone to the faculty senate.

BP But it was still non-credit and it wasn't until 65 or 66 I got it brass choir two, and got them credit for it. The following year, or a year later we finally got to call it stage band, not jazz band.

NW Right, I've got a CD from Greg Metcalf. It is out in the car, I should have brought it in. I don't know who designed the cover, maybe Jerry Burr, or somebody, but it's called The CWSC...

BP CE, CWCE

NW Well, this was '67 I think.

BP I think it was the Central Washington College of Education.

NW I thought we became CWSC in the '64. I'd have to look that up, but anyway it's called the Dance Stage Band, is the title of the group. I don't know who made that up, but there's a picture of Hertz Hall on the front. But it started out as a brass choir and then ended up a couple years later, as the stage band, and I think it was still a stage band when I came in 1972, by the time Moawad took over.

BP John came in the fall of 70.

NW I don't know when it started getting called the jazz band. But I do remember talking to John, and him saying that he didn't remember getting credit for it at all, all the time he was there. And I think he graduated in '59 or '58.

BP No I never got credit for it.

NW It wasn't until you went to the faculty senate or the Dean of Humanities or something, with the support of Wayne Hertz, that we actually got jazz into the school day at the University. And things really took off from there, starting in.

BP Even before John came in we had three bands.

NW I never knew that. This is the first I've heard of that.

BP I had TA's and seniors helping. We were swamped under. That's why I laugh at this 15 contact hour bullshit. It's a goddamn joke. I have no idea what they're doing now, but it isn't nearly as much.

Our jazz faculty, Bruya and Singh and guys like that, they put in a lot of hours that they don't get credit for. They are not in the position of having to run the entire program themselves anymore. We have made some real strides in that regard I think.

BP Well that's good if that's what their bag is, and that what they are doin' and that's all they are doin' that's fine. But in my day we were worried about the composition, the orchestration, band arranging, jazz band arranging, counterpoint, theory...

NW It's interesting because now our composition staff is entirely separate from arranging people, and orchestration people, an entirely separate program.

BP Can they arrange, can they orchestrate, the composition people?

NW Yes!

BP That's good.

NW The woman we have is really something. She (Elaine Ross) does a great job. And she so swamped with her composition students that she's doling out all the arranging duties, and all the orchestration because her composition studio is so huge.

BP She's taking them privately?

NW No, there's a composition lab that the rest of the students can't even get into. It's loaded with technology, and it's really different. But I guess I am upholding the old standard. I teach the orchestration and in the jazz band arranging, and some of that kind of stuff that the jazz staff doesn't have time to get to. It all is working well.

BP The other thing I was worried about. Every Sunday I get the Seattle Times and the Tacoma Tribune, and look at nightlife. Nothings happening.

NW Not much.

BP Karaoke karaoke karaoke, rock rock rock rock, country western, country western. No big bands. I don't know where horn players work anymore.

NW They don't work very much, unfortunately. It's not much better in midtown Manhattan.

BP I believe it.

NW It's a very different scene, and the students have changed a lot.

BP 2000+ musicians left Las Vegas.

NW Yeah, the world of higher education is pretty much the only bastion left. If those guys can get out of Las Vegas and get themselves a nice professorship, teaching trumpet or teaching piano, or whatever it is, that's where it's happening now. If you are a composer, really the only place you can get anything performed is with these school groups. It's really hard, really hard.

BP Changed bad, boy.

NW So, when you got all three of your jazz bands up and running at Central, you were still writing all the charts?

BP No not all of them, no. I didn't have time.

NW But, your students for writing charts. Eventually you got a very, very talented guy like Pat Thompson for instance.

BP Yep, Pat wrote a lot. In fact Pat is in one of those pictures there. This band here, there's Pat playing drums.

NW Oh yeah, playing drums in addition to being a wonderful keyboard player. Danny Ward, Danny is still working in the Whidbey Island area I believe.

BP Gary Evans, Mike McDaniel's dead, Gary Evans, George Borenkamp, he's down in Nevada. Tom Hume.

NW Do write that stuff on the back of that picture sometime when you get a chance.

BP Good bunch of guys, really. That was a good sax section too.

I can't remember his name but his dad died. He lived near the University of Washington. His mother couldn't afford to let him go to Central and live in the dorms.

She wanted him to transfer to UW so he could live at home. Save some bucks you know. I understood. And he called me one day, and he said "they are making me take theory over." And he was a pretty good, very good theory student.

I said "did they test you?"

"No, if you didn't have a theory here you had to take it over." So I called Stanley Chapel. He said "well you realize our theory is..." No! Before you go on, you've got five lines and four spaces just like we have, it's universal Stanley. You don't think so, but it is. It's universal. Test him! He will surprise you! You've got students who are not going to touch him! "Oh, I can hardly believe that." I said, "well TEST HIM!." He says "I will." So he tested him, well, he aced it right off.

NW (laughing loudly.) I love that!

Now there's a theory transfer test they have to pass. I think there was a theory transfer test before you retired too. I don't know how, or maybe it was just your job to take these people that were coming in and see if they knew up from down.

BP I was never ashamed of our theory program at Central. I think we were doing a good job. I really do.

NW Just yesterday, I'm on my way back today from the Collegiate Vocal Jazz Summit where our Central Jazz Choir and the other college jazz choirs all get together in April and sing for each other.

Dave Barduhn, Kelly Kunz, I was there, and several other people. I told them I was going to come up and see you today, and all said "be sure you say hi to Professor Panerio," so that is officially done.

All of them said, because all three of them still teach theory every day. They say "I teach theory the exact same way Panerio Sr. taught it to us." They are very in-your-face kind of theory teachers as a result of the way that you taught theory, and we're still teaching it that way.

BP They were really good students too.

NW Oh geez yes, I'm sure. Dave Barduhn just announced his retirement yesterday.

BP Is that right?

NW That's right.

BP Do you know, my dad, I think back how grateful I am. At the time I thought it was terrible.

My dad was a piano player, and he had a big band.

NW In Cle Elum? A concert band?

BP Not a big band, you know, three saxes, three brass, rhythm.

NW OK

BP He taught me transposition of instruments when I was eight or nine years old. And he used to use it as a discipline. Like if I screwed up on a phrase that he just did. "You copy the parts, and I need 'em by..."

And he used to take me, he'd play Italian weddings on accordion. And he'd take me on piano playing rhythm. And he'd holler the chords too me. I used to cry "why don't you write 'em down?" He'd say "if you can't grab 'em as fast as I can call 'em (claps hands) you're not worth a damn." (Both laugh)

I'd sit there playing oompah, oompah, oompah you know, and finally it started to dawn on me. This polka in E-flat has the same progression that that one in F had, and things started to (make sense.) And I told him that. "See, it is startin' to (make sense.)

But he used to hammer fundamentals really good.

NW That was his gig in Cle Elum, was bein' a musician? He didn't work in the mine?

BP He was a coal miner.

NW Oh, he worked in the mine during the day, and came out and played music at night?

BP Yep, coal miner.

NW And Cle Elum, and Ronald, in Roslyn huh?

BP They came to Ellensburg and Yakima, all over. You'd be surprised at the good musicians that we're up there.

Jim Bertello used to run the town band, concert band.

NW A different guy.

BP Yeah a different guy, and when they were young guys they were apprentice musicians at La Scala. (in Milan)

NW Really!

BP Yes. One of them immigrated to the United States, and the other one followed, and pretty soon...

Jim Bertello was the tuba player with Sousa. He got pneumonia when he was on tour one time, in Denver, and had to leave the band and whatnot. He ended up in Cle Elum.

And pretty soon Mike Gucci, a clarinet player. You should've heard this guy play clarinet. I used to bring used to bring Central's best clarinet players, I mean they could play, like this Harold Geeze I told you about. He was a Ray Wheeler-class clarinet player. And I'd told him about Mike Gucci and I'd tell Jim (Bertello,) I'd say "Hey Jim, get somethin' up on clarinet. These guys don't believe me.

NW He'd play it, huh?

BP He could, and this guys would just... (laughs)

NW So this this is the concert band that Karl King wrote the march for?

BP Yep.

NW The Cle Elum Eagles, and they were based out of the Eagles (lodge) in Cle Elum?

BP Yeah, they called them that. When I got there, there used to be right, where the (now former) Safeway store is, right on the corner, there used to be a building right on the corner, a bar. Joy's Bar. And upstairs there was a rehearsal room.

There was an autographed picture of Giuseppe Verdi to Jim (Bertello) and (Luisa) Tetrizzini the soprano, (Amelita) Galli-Curci, and a bunch of them in his office. They'd stop on tour and play, because Jim had played for them.

NW So the Cle Elum Eagles March didn't have anything to do with the Eagles club?

BP I think the Eagles at one time sponsored, helped sponsor. Jim, they used to raise money, like he got paid.

I'll tell you something funny.

When Jim died, he still had a concert to do and I conducted. I was in college, and he had all the checks made out. And when Bert Christianson came up to play clarinet. I had to laugh when I had to pay the guys. You could just see Jim's thinking.

Bert Christianson, he knows what he's doing. He gets this amount of money. Right down the line!

NW Oh, so the checks for different amounts! Ohhh..

BP You could just read his mind. Yeah this guy can play, this guy can play, right down the line.

NW I don't know if you could get away with that today. Pretty much it's about splitting the pot up evenly, but the irony is that you were conducting Bert. Instead of Bert conducting you.

BP Yeah. We're still getting organized since we moved. I have a picture of that around here somewhere. Those old guys, they really good musicians, really. When I first got in there I couldn't make it playing trumpet. I had to play horn. I played an old E-flat upright. I played second horn. They used to use two horns. And Celest Cannori was the first horn player.

NW You had to wait for somebody to die to get into the trumpet section.

BP Jim would tell him, leave him alone. If the clarinet player made a mistake I get a hell. I was the kid. I was the only kid in there in those days, and I begged to get in. And then he took a liking to me and then I ended up being the first trumpet player, his trumpet player.

I played this trumpet solo and that trumpet solo. I played the overture to every goddamn Italian opera that was ever written. (laughs)

NW All the Herbert L Clark variations on Napoli, and all that stuff.

BP Oh yeah.

NW That's great.

BP If it wasn't for that we wouldn't have had the band experience. In those days the public schools were segregated.

NW You didn't play it when you were a kid in the school band.

BP I took up trumpet my sophomore year. My dad had an old trumpet, and he didn't want me to play trumpet. He says, "you're a piano player." And my mother used to sneak it out before I went to school.

The first day I went to school there was a pep assembly. They put me on third cornet, put the fingering chart and the music, and that was the sum total of my teaching. And I used to practice when he wasn't around, and I guess the good Lord was watching out for me I don't know. It wasn't till my junior year, he was coming to an open house, and the band was playing.

NW And there you were playing trumpet.

BP He came up and was sittin' in the front row, and lookin' around there goin', I was gonna look at the band ya know. (laughs) He was talkin' to my mother, you know.

NW So she took the heat.

BP He was happy after.

NW Well that's good.

BP (Finding a photograph) This is the old Roslyn town band. That's my dad, my uncle.

NW I can't read what it says on that drum.

BP Eagles I think.

NW Oh, OK, so maybe that was the Eagles band.

BP Tom Hawkins are still playing tuba for Bertello when I played. And so was this drummer.

NW What kind of a band was that with the banjo?

BP That's not a banjo, that's a snare drum.

NW Oh that's a snare drum! I thought it was a banjo, it look like he was fingering it, no it's just his grip, OK.

So just marches and Italian overtures, and all that stuff.

BP Oh, they had concerts during the summer, all the time, and a lot of good musicians. I give them a lot of credit.

NW Well, that's great.

This is been a lot of fun. I don't know what else I need to know for the archive. I think we've got things pretty well nailed down here. We talked about a lot of good musicians, a lot of good kids.

BP If I get those pictures organized, what pictures do you want?

NW I will copy all of those, and scan them into the archives digitally.

BP I get them back huh?

NW I'm reluctant to take them now, until you if you can find time some day when you're watching the game or something to write some names on the back of them. As many as you can remember.

BP Some of these are identical. That you can't see. I've got a different picture of that band somewhere.

NW See, none of that stuff exists.

BP That's the one you're talkin' about.

NW Yeah, yeah, yeah that is the one, the CWSC stage swing band. The version I have is in black-and-white, just a xerox collection of this.

BP Somebody sent me this. I think it was Duke McCady.

NW MP3 files from the '60s. Wow, I don't know if I've got that or not. No that's not what I would've sent you. Yeah, I have the same thing. This answered a lot of questions for me, and you got this from Jerry Burr?

BP Yeah. I think he's the one who did it, didn't he?

NW I don't know... I don't know. But I have a different one than that also, that I got from Greg Metcalf I think it was... Oh yeah, Jerry had all of those recordings.

BP Do you want to take that one with ya? I'll get it back sometime.

NW OK, I'll listen and see this could be.

BP My reel to reel tapes, I don't know where the Hell they are. I lent those out to guys over the years and I never did get them back.

NW Are those reels right there? Oh, those are 78s. I'll take this disk, and send it back to you.

BP There's some of my dad's old music down there. There's Bob's dog. She's gone now. That's Bob and Deb when they were little.

NW Bob Jr is a few years younger than me but not many. I haven't seen him in 30 years. I don't know how. We've just never crossed paths. I see people who work with him all the time. Brad Allison, and in the orchestra pit at the Fifth Avenue.

BP Bob's kind of winding down on that right now. He's starting to get tired. He's worked with the Seattle Symphony. He's 57.

NW Yeah, well see I'm 58. That's about right. I thought he'd be a little younger than me.

BP He was he was born in '55.

NW Yeah I was born in '54.

BP '54-'55 I was working.

NW Nonstop.

BP I played Vancouver, and taught the next day in Moses Lake. I played Portland and taught the next day in Moses Lake.

NW That's a long haul.

BP We were booked in Vancouver, Edmonton, Calgary, Winnipeg, Billings, Bozeman, Butte, Spokane with The Many Sounds of Nine.

NW Do you have the recordings of The Many Sounds of Nine? I've not been able to find any from when you were on the band.

I've got some from after you left the band, but none of those recordings I can find either. Are there records, LPs of those?

BP Yeah maybe. Wait a minute, let me check here.

NW Let me save this file here.

(The interview ends as informally as it began. As I went out the door, Charlotte was updating Beep on the status of their beloved Seattle Mariners.)

Transcription completed 4/23/2017

N.W.

This draft of CWU Analog Jazz in Digital was completed and sent to CWU Archives July 14, 2017

Norm Wallen

Unofficial and Self-Appointed Keeper of CWU Music Legend, Lore and Mythology

2019 addenda

Pete Wilson Tape 1

7" reel Vista 21870-1mil

Central Washington Stage Band Rehearsal Tape

Fall Quarter 1971

Recorded Tuesday, Dec 14, 1971 and Wed. Nov 24, 1971

- 1) Flapjacks and Maple Syrup (Kim Richmond)- Mike Cooper TS, Chet Dennis- Trb
- 2) The Big Sur (Kim Richmond) Mike Cooper- TS, Brad Bell- Tpt, Delmar Mason?
- 3) Chelsea Bridge- (arr. John Ward) John Ward- Trb.
- 4) Fly-By-Night (Raoul Romero) Bruce Beckwith- solo
- 5) Dorian Blue (Don Piestrup) Roy Brickman- Trb, Jere Knudtsen- Flt, Pete Wilson- Tpt.
- 6) Under the Loop (Kim Richmond) Brad Bell- Tpt, Chet Dennis- Trb.
- 7) Acid West (Sturgess) Al Smith- guit, Greg Metcalf- sax

December 14, 1971?

- 8) Look to the Sky- (Kim Richmond) John Ward- Trb.
- 9) My Funny Valentine (Arr. Kim Richmond) Greg Metcalf- Sax
- 10) A Little Trane (Herb Phillips) Dave Brown- Tpt, Greg Metcalf- Sax, Gary Hobbs- Dms, Chet Dennis- Trb, Delmar Mason- Sax, Mike Cooper- TS

Many of us in Jazz Band 1 were very anxious to get recordings. We bothered Moawad to make them so we had something to play for our families over Thanksgiving break, Winter break, or preferably both.

Auditions in the early 1970s lasted from the start of school in the third week of September through at least the first week of October. By the mid '70s auditions weren't finished until Halloween.

This band room session from 11/24/71 is among the earliest school year recordings in the archives after roughly 12-15 rehearsals with a brand new band.

Beginning in the Fall of 1972 I made several trips to Moawad's apartment very near the Rodeo Grounds main entrance to get copies of various recordings. Later, after he married Karen, I'd go to their house on Mt. Daniel Drive.

Starting in 1971 Pete Wilson apparently did this too. Moawad may actually have given the masters to Pete to copy. Pete's father was a serious audiophile, with a huge stereo system including the ability to copy reel to reel tapes the family home in north Seattle. The ability to copy reel to reel tapes was rare in the home market. Not many of us had two machines.

Pete kept much better notes on these recordings than Moawad. There is a PDF of the tape box written in Pete's hand providing answers to long-standing questions surrounding the Moawad masters

Based on the tape box it isn't exactly clear which recordings were made on the two dates, 11/24/1971 versus 12/14/1971. I've assumed Side Two beginning with Look to the Sky is the December session. I could be wrong. As the sessions were only 3 weeks apart, it isn't a huge concern.

I broke out the various tracks to compare with the original Moawad masters. The archive annotation was updated with this new information, but there are many more questions surrounding recordings early in the Moawad tenure at Central.

Pete's copy is a partial copy of the Moawad master 899

Pete Wilson Tape 2

7" Reel Sony PR-150

Winter Jazz Nite 3/5/1972

Executive Suite (Version 1) (Greg Metcalf) Metcalf AS, John Ward- Trb, Pete Wilson- Tpt Gary Hobbs- Dms

Du Velours (John Ward) John Ward-Trb, Greg Metcalf- AS, Bruce Beckwith- Pno

Bon Homme Richard (Ken Hanna) Geary Thompson- Trb

Under the Loop (Kim Richmond) Brad Bell- Tpt, Chet Dennis- Trb

A Little Minor Booze (Willie Maiden) Greg Metcalf- AS Brad Bell- Tpt,

Malaga- (Bill Holman) Jere Knudtsen- AS, Brad Bell- Tpt

A Little Trane (Herb Phillips) Dave Brown- Tpt, Geary Thompson- Trb, Brent Irwin- Tpt, John Ward- Trb, Greg Metcalf- AS, Gary Hobbs- Dms Chet Dennis- Trb, Delmar Mason- TS, Mike Cooper- TS

The American Rhythm and Jazz Quintet

Jazz Nite 3/5/1972

Chet Dennis- Trb, Greg Metcalf- AS, Al Smith-bss, Bruce Beckwith- Pno, Jim DeLong- dms.

High Heeled Sneaker- (arr Greg Metcalf) tape fails-runs out

CWSC Jazz Band 2 the Jazz Rock Ensemble

The Spirit is Willing (Sammy Nestico)

Taking a Chance on Love (arr Lennie Niehaus)

Apollo 9 (Rick Davis)

8 Pound Ball

Pete Wilson and Al Paxton- tpts, John Ward- Trb, Mike Cooper- Sxs, Gary Hobbs- Dms, Dean Leggitt- Pno, Max Rees- Guit, John Giuliani- Bass
Summer Stoned (Pete Wilson)
Gretchen
4 On 3
Song for Buddha (Gary Hobbs)

The American Rhythm and Jazz Quintet (Above)
Eleanor Rigby (arr Jazz Crusaders)

Pete Wilson Tape 3 1975 Tour Choir 1976 Chamber Band, Orchestra
Realistic (Radio Shack) 44-754A 1.0 Mil Mylar

Chamber Band 06/06/1976 A Bert Christianson- Director
01 March to the Scaffold from "Symphony Fantastique" (Berlioz/Leidzen)
02 Romulus (Robert Panerio)
03 March from Symphonic Metamorphosis of Themes (Hindemith/Wilson)
04 Winter Flight for Symphonic Band (Hall M. Macklin)

CWSC Symphonic Band John Moawad- Director
05 Incantation and Dance (Chance)

Tour Choir 1975 (E Gordon Leavitt, Conductor, Scott R. Peterson, Graduate Assistant)
4/22/1975

01 Oculi Omnium (Praetorius)
02 Tribus Miraculis (Marenzio)
03 Ascendit Deus (Philips)
04 Jesu, Princeless Treasure (J.S Bach)
05 Song to the Moon (Dvorak)
06 O Savior, Throw the Heavens Wide (Brahms)

CWSC 1976 Tour Choir

Psalm 90 (Ives)
Trilogy of Praise (Wetzler)
07 All Just Men Rejoice (Vulpious)
08 Lift Up Your Heads O Ye Gates (Schütz)
Psalm 47
Praise the Lord Nations Clap Your Hands
Der Abend (Brahms)
09 When the Lamp is Shattered (Bright)
10 The Gallows Tree (Nehlybel)
11 Rest (R. Vaughn Williams)
12 Notes in the Silence (Bassett)
13 Song of Moses

CWSC Orchestra 6/3/1976 Clifford C. Cunha, Director
01 Dance Overture (Creston)
02 Brahms Symphony #4 Mvt 1
03 Brahms Symphony #4 Mvt 4

This tape represents a miracle. Though band, choir and orchestra concerts in the 1970s were recorded, almost nothing survives except for a few 78 and LP records from convention performances.

Where these recordings went, nobody knows. There are a few late reels of orchestra concerts from the Clifford Cunha days in Brooks.

Dr. Scott Peterson tells me E Gordon Leavitt did have some old Choir reels in very poor shape. I'd guess most all these tapes ended up in the Bouillion Library. When Bouillion ceased being the library I'm told massive amounts of recordings, films and early videos were thrown away and not sent to Brooks. That must be what happened to all the old music recordings.

I'd always assumed the concert recordings were kept by the various conductors. Panerio and Christianson had none at all. Moawad recorded his concerts with his own equipment at his personal expense.

In a sense that isn't surprising for Christianson and Hertz. Central didn't own a quality recorder until the late 1960s. There was no way to play music in the Hertz Hall classrooms. If recordings were made, there was no way to play them for students.

It's unthinkable, but through the 1970s we took History of Music never hearing any music in class at all!

By 1970 Moawad was able to play LP and analog cassette music for his history of jazz class in the Hertz auditorium.

I'll have to check with Pete to see if he remembers how he got these band, choir and orchestra recordings.

The recording of the choir here was very "hot" on the right side, and almost inaudible on the left side. I could only recognize a few of the pieces for sure. Some appear to be partial tracks. I did the best I could. You may have to extract the tracks properly from the Flac file.

The band and orchestra recordings were more balanced.

Notable here are versions of Romulus, Panerio's sequel to Jubiloso, with the themes and rhythms of Jubiloso in inversion or reversed.

Recordings of the Creston Dance Overture are rare. This was the first time a Central orchestra had ever performed a Brahms symphony. Though only two movements are here, we did play the entire symphony.

Pete Wilson Tape 4

7" BASF

CWSC @ Central Kitsap HS (Silverdale) 6/2/1972

Flapjacks and Maple Syrup (Kim Richmond) Mike Cooper- TS, Chet Dennis- Trb
Chelsea Bridge (arr. John Ward) John Ward- Trb, Brent Irwin- Tpt, Bruce Beckwith- Pno
Malaga (Bill Holman) Chet Dennis- Trb, Jere Knudtsen- Sax, Alan Paxton- Tpt, Gary
Hobbs- Dms
Executive Suite (Greg Metcalf) (Greg Metcalf- AS, John Ward- Trb, Pete Wilson- Tpt.
Du Velours (John Ward) John Ward- Trb, Greg Metcalf- AS
A Little Trane (Herb Phillips)

Despite Pete's details on the paper notes with the reel, this was recorded June 2, not in May.

I don't recall Eight Pound Ball playing on this concert but maybe they did. Their set was not on Moawad's master tape.

This Silverdale set from Jazz Band 1 remains a personal favorite for me, because I was in the audience after our Nathan Hale band had "opened" for Central.

Eight Pound Ball

01 Maiden Voyage (arr. Ward and Band) Max Rees -Guit, Dean Leggitt- Pno

02 The Other One (Pete Wilson) Al Paxton, Dean Leggitt, Mike Cooper, John Ward

03 C Jam Blues

American Rhythm and Jazz Quintet

01 Fresh Air (Greg Metcalf)

02 Key Largo (Bruce Beckwith)

03 High Heel Sneakers (Arr. Metcalf)
