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1972
NOTRE DAME
COLLEGIATE JAZZ FESTIVAL
MARCH 10 & 11

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After twelve months of anxious activity—negotiations, communications, exasperations, and exultations—CJF is here again. It never seems quite real, never fully impressive until the burdens of our responsibilities are lifted and the mystique of CJF takes over. In those three hundred and sixty-four days that belong to the staff there are moments when the emotional upsurge of applause, the hypnotizing display of talent, and the electric unity of music and mind seem like lonely monuments of years gone by, not tradition. But traditions like those are CJF.

CJF is in its fourteenth year. It is not the same festival. We are not the same people. CJF '72 is the fourteenth generation of the spirit and enthusiasm that started it all. In the fourteenth season of renewal and regeneration, we have some old friends and some new friends to thank for helping to make it all possible once again.

First of all, we would like to express our gratitude to our judges, Jamey Aebersold, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, and George Russell and to our master of ceremonies, Willis Conover, who have generously donated their time and experience.

A special note of thanks to Bill Sutherland and Bill Raventos and the people of Electro-Voice Inc., who provide us each year with the finest sound system available; to King, Selmer, Getzen, Armstrong, Gibson, Hireselman, Slingerland, Garrard, and Avedis-Zildjian; also to Dick and Joyce Bizot and the other friends and aids who helped make the year pass more smoothly and enjoyably for us; Dan Morgenstern, Helen Peters, Byron, Dr. James Phillips, Osa Butler, Gil Sivas, Dr. Joseph Scott, Mr. Charles Lehman, Bob Brinkerman, Marsha, Ian Underwood, and countless others. Also, gratitude to the National Endowment for the Arts for their grant to CJF. But most of all, thanks to our loyal audience and the talented musicians without whom traditions would be lost.

Bob Syburg and the Staff of CJF '72.
This is my fifth year as the CJF's faculty advisor and it will be my last. The latter fact, which may be taken as the last in a long series of obvious observations (for considerable regret), has prompted me to remind myself that it is an appropriate time to put on paper some reflections about what the five years have been like.

I knew about the festival almost from its beginning (I remember rewriting a CJF news release for my college newspaper in - I've since checked - 1959), it was 1966 before I had a chance to attend. Not so long a time ago, 1966 - though it's half the CJF's life time ago. And it seems even longer when you stop and think that the festival was still being held in the Old Fieldhouse then, that Larry Dwyer was still a Notre Dame freshman, and that the most exciting new talent of 1966 was that of a Notre Dame freshman named Bill Hurd.

I was a spectator at CJF for two years and then became the festival advisor just after the 1967 festival. Though I wasn't involved with the festival, and so had no inside memory of it, I should begin my account with some mention of that year. In retrospect it is apparent that Paul Schlaver, the '67 chairman, set the festival on a course which it has been following ever since. CJF was already a going concern, of course, but Schlaver and his assistant chairman, John Noel, did much more than simply produce the annual festival edition. For one thing, they broadened the base of the festival, giving it for the first time an educational emphasis (certainly an appropriate emphasis for a college festival), and instituted the annual high school festival, run concurrently with its college-level parent, they initiated the annual symposium, and they added a pre-festival concert lecture by the James Aebischer Sextet. The major innovation, however, that Schlaver and Noel made in CJF was to prove the festival's continuity from year to year - which I'll get around to explaining in a couple of minutes.

I often wondered what kept the festival afloat during its first decade of operation. (I sometimes wondered what kept me from having a closet record collection - but that's a separate story.) Notre Dame is not the most likely place in the world for the major college jazz scene to be held. Like most mid-Western universities, Notre Dame is located several hundred miles from the West Coast, the birthplace of modern jazz. Nevertheless, jazz has never held the avid interest that it does on the East Coast. The main reason is that Notre Dame has no school of music to speak of, and few students are interested in jazz as an academic subject. Moreover, jazz has never held the avid interest that it does on the East Coast. The main reason is that Notre Dame has no school of music to speak of, and few students are interested in jazz as an academic subject. And the music department (which sometimes seems to be an appendage of the marching band) is not a major department. No, the major reason is that Notre Dame is a mid-Western university, and mid-Western universities simply don't support jazz. But why hasn't the festival collapsed? The answer is that the CJF has managed to remain afloat by offering encouragement, giving a party once a year, and getting a free pass. It really burns me up when I encounter faculty "advisors" who actually run the show, who have appropriated a student event little by little (or whatever). I'm sure they must be related somehow.

I've often been nonplussed to receive congratulations on "another great festival, Dick." The compliments have been well deserved by the festival, but, addressed to me, have been entirely misguided. The students do all the work; the advisor's job comes down to offering encouragement, giving a party once a year, and getting a free pass. It really burns me up when I encounter faculty "advisors" who actually run the show, who have appropriated a student event little by little (or whatever). I'm sure they must be related somehow.

Perhaps the strongest and most important support of the festival has been the musicians themselves and their leaders. In the early years Indiana University paid a visit almost annually, and other Big Ten schools (Ohio State, Illinois, Michigan, Michigan State, Northwestern) were frequent competitors. MIT has sent an entry every year since 1966; and Shenandoah and Towson (students of the festival have been the musicians themselves and their leaders. In the early years Indiana University paid a visit almost annually, and other Big Ten schools (Ohio State, Illinois, Michigan, Michigan State, Northwestern) were frequent competitors. MIT has sent an entry every year since 1966; and Shenandoah and Towson (students of the festival have been the musicians themselves and their leaders. In the early years Indiana University paid a visit almost annually, and other Big Ten schools (Ohio State, Illinois, Michigan, Michigan State, Northwestern) were frequent competitors. MIT has sent an entry every year since 1966; and Shenandoah and Towson have been regulars; and now other colleges from as far away as California and Texas have been regulars.

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two pieces must be presented, one of which must be from a list of required numbers selected by the contest committee. Bands are judged on much the same basis as the college jazz groups—blend, rhythmic accuracy, balance, interpretation, etc.; the highest rated group is judged "Best of Show" and performs in the final session of the Collegiate Jazz Festival in Stopen Center on Saturday night. A trophy—the Benny Goodman Trophy—is presented to the top group and plaques are presented to the first four runners-ups; all awards are donated by the H. A. Selmer Company, Elkhart, Indiana.

The bands participating this year come from Indiana and Ohio, with a group travelling all the way from Tennessee to compete. The jazz ensemble from the Lincoln High School of Vincennes, Indiana is back for a try at its fifth Best of Show rating; the jazz group from Elmhurst High School of Fort Wayne, Indiana is here again to go for its second such rating. Also participating out of Fort Wayne is North Side High School. From Indianapolis we have four high schools competing: Warren Central, Northwest, Pike and Lawrence Central. Returning competitors include Crown Point High School, Highland High School, Danville High School, Bendle, William High School (of England), John Adams High School (of South Bend), Washington High School (of East Chicago). Out-of-state bands are from Humboldt High School of Humboldt, Tennessee, and Chaminade High School of Dayton, Ohio. These fifteen groups and their directors are a select mixture of high school stage bands that are giving high school students a valuable musical education through experience in the jazz medium.

On Saturday, March 4, 1972, prior to the final session of the Collegiate Jazz Festival, another contest will have already finished its course of activities. CJF's HIGH SCHOOL STAGE BAND CONTEST is in its sixth year of annual competitions. This contest is held as a separate part of the Collegiate Jazz Festival weekend; it gives musicians of select high school stage bands a chance to perform before three judges in a day-long contest held in O'Laughlin Auditorium on the Saint Mary's College campus. Each band has a total performance time of twenty minutes; at least
Jamey Aebersold

Jamey Aebersold is a graduate of Indiana University with a Masters Degree in saxophone. He is presently teaching three combo classes at the Indiana University Southeast and also a saxophone class at the University of Louisville. Mr. Aebersold has authored two method books and records on improvisation. Working professionally and teaching privately in the Louisville area, he presents jazz assembly programs through local Indiana and Kentucky schools and colleges. In the summer months Jamey acts as a faculty member of the Summer Jazz Clinics.

During the coming summer, he will head a week long combo camp at Normal, Illinois. Believed to be a first in the history of jazz summer camps, emphasis will be on improvisation and small group playing.

Hubert Laws

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

In 1964, as a teenager, he joined with a local group headed by Stix Hooper. He stayed with the group about six years and soon after he left in 1969, their name was changed and they evolved into the Jazz Crusaders.

While with the group, he studied under Clement Barons of the Houston Symphony. He wanted to learn the flute in a classical manner. For three years he studied at the Julliard School in New York. There he studied under the eminent Julius Baker.

Into the 60's he ventured on his own making some recordings which he felt weren't representative of the direction in which he wanted to go. They were largely commercial. His two most recent albums are Afro-Classic and The Rite of Spring. They tend to defy classification. Drawing on sources from Mozart to James Taylor, they are strictly Hubert Laws. His current success is best evidenced in the Number One Flutist rating he received in the most recent down beat Reader's Poll.

Roberta Flack

Born in a musical family, Roberta Flack was taught by her mother until she was age nine. Formal piano training began then and continued through her high school days. She played regularly with the school band, accompanying the choir, and in the Lomax AME Zion Church. Having skipped many grades, Roberta graduated from high school at age fifteen and accepted a scholarship to Howard University where she majored in piano. Miss Flack changed her major to music education and survived some rough times practice teaching ("I guess I was one of the first Negroes inside that building except for the cooks and janitors") to graduate from Howard at eighteen.

After moving to Washington, she taught for a while before beginning a full-time career singing. Her first full-time engagement was at Mr. Henry's Pub on Capitol Hill. It was a huge success. Her big break came when she appeared at a benefit with Les McCann. The first chance he had, Lee arranged a meeting with Atlantic Records where she signed her first contract.

Miss Flack still retains her religious upbringing in her singing. As she says, "I may not go to church every Sunday, but I'm still worshipping God with my music. Roberta is still a teacher at heart and feels that who are "the hope of the world." Roberta Flack is apparently communicating quite well for down beat magazine's recent Reader Poll named her the Number One Female Singer.

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Aynsley Dunbar

Aynsley Dunbar started playing drums at the age of 12 years. He listened and played traditional, modern and dixieland jazz until he was 17 years old then, due to the lack of professional jazz engagements in Liverpool, England, he played his first rock gig and has never looked back.

The groups with which he has played are "The Mojos", "John Mayall", "Jeff Beck," and his own groups, "Retaliation" and "Blue Whale" after which he joined Frank Zappa's "Hot Rats" and "The Mothers of Invention."

Aynsley can be heard on the upcoming Mothers of Invention album "Just Another Band From L.A." and his own album entitled "Aynsley Dunbar's Fly By Night Orchestra."

George Russell

Mr. George Russell is the head of the jazz program at the New England Conservatory of Music. The well known arranger-composer generously consented to be a judge after Gil Evans was forced to cancel. Unfortunately a picture and further information were not available at press time. Our apologies to Mr. Russell for the omission and many thanks for his time and trouble.
DEPAUW UNIVERSITY JAZZ ENSEMBLE — DePauw University, Greencastle, Indiana.
Personnel: Saxophone — Nancy Tuttle, Dave Johnson, Tony Mintzer, Garey Carson, Todd Klingel; Trombone — John Sayre, Steve Wirth, Doug White; Jon Friley, Charlie Rush; Trumpet — Greg Reed, John Yow, Al Molineux, Dan Rommel, Bill Genserek; Drums — John Redsecker; Piano — Dave Thiel; Bass — Bill Hamm; Guitar — Steve Jenkins; Electric Piano — Jack Green. Leader — John R. Sox.

ARIZONA STATE UNIVERSITY JAZZ ENSEMBLE — Arizona State University, Tempe, Arizona.
Personnel: Leader — Robert Miller; Saxophone — Jim McIlroy, Chip Williams, Gary Flowers, Mel Garber, Charles Evans; Trombone — Kevin Hedges, Tom Boone, Shem Taggart, Bob Weller; Trumpet — Ramon Acevedo, Becky Bigler, Ed Gama, Ray Bell; Jerry Lee; Piano/Organ — Charles Argeringer; Bass — Bob Sachs; Drums — Curt Yaw, Tom Kacere.

BALL STATE UNIVERSITY JAZZ ENSEMBLE — Ball State University, Muncie, Indiana.
Personnel: Saxophone — Nicholas Brightman, Patrick O'Neal, Robert Shovlin, Michael Vannatter, Ernie Coleson; Trumpet — David Batliff, Thomas Horein; Trombone — William Moats, Larry Kirkman, Paul Wilbott; Trumpet — Brian Grauer, Clifford Lehman, David Shank; Piano — Paul Hansen; Bass — Alex Vals; Drums — Garry Ash. Leader — Larry McWilliams.

UNIVERSITY OF MICHIGAN JAZZ BAND — University of Michigan, Ann Arbor, Michigan.


SILVER SPURS JAZZ ENSEMBLE — University of South Carolina, Columbia, South Carolina.
Personnel: Leader — Ralph Wahl; Alto Saxophone — Randy Pruit, Bill Gambrell; Tenor Saxophone — Eddie Honeycutt; Trumpets — Gary Harford; Mike Williams, Fred Hughes, Van Carpenter, Robert Wright; Trombones — Steve Coates, Carroll Bryant, Russell Rhodes, Andy Howell; Bass; Tubas — Bill Lee; Rhythm, Piano — Ken Jackson; Drums — Chuck McKissick; Electric Bass — Judson Terrell; Guitar — Andy Shull; Mallets — Duane Malphrus; Director — Ralph Wahl, Director of University Bands.

CJF GUEST BAND — THE MELOONS — Notre Dame High School, Niles, Illinois.
ILLINOIS STATE UNIVERSITY JAZZ ENSEMBLE - Illinois State University, Normal, Illinois.
Personnel: Leader - James A. Boitos; Saxophone - Tom Blount, Bill Carmichael, Bruce Gibson, Frank Henry, Brian Sandens; Trombone - Robin Griffith, Dave Kotowski, Gary Morgan, Clark Swisher; Trumpet - Tom Fatten, Bob Fuch, Mike Lattall, Glenn Morrison; Rhythm - Bill Cammish, Sue Kasanov, Scott Kreger, Jeff Robinson.

Personnel: Saxophone - Scott Lies, Roland Schuetz, Donna Ament, Roger Lee Pierce, Manuel Martinez; Trumpet - Lynn Nicholson, Jerry Thielman, James Fletcher, Jeffrey Giesson, Kenneth Coles, Steve Gordon; Mellophonium - Steve Gordon; Drums - Kent Nicholson; Guitar - Peter Bliss; Base Guitar - Dick Gardner; Trombone - Larry McCabe, Robert Bohrer, Rosemarie May, Dale Lewis.

TRITON COLLEGE JAZZ BAND - Triton College, River Grove, Illinois.
Personnel: Leader - Robert Morsch; Reeds - John Smarszewski, Diane Doll, Buck Barum, Willis Ikon, Dave Wagner, Ed Harrison; Trombone - Ron Volkman, Don Katsion, Jim McDunn, Lane Rockoff; Trumpet - Steve O'Brien, Ben Tencze, Doug Scharr, Bob Stockwell, John Esposito, Pasquale Salerno; Rhythm - B. J. Sharp, Shelly Brady, Chuck Norris, Ken Krutz, Dan Faith.

MILES IS GOD - Pittsburgh, Pennsylvania.
Personnel: Flute, Alto Flute - Tommee Lee; Soprano Sax, Electric Piano, Piano - Dean Paul; Bass - Larry Tameur; Drums - Bill Salomon.

CHICAGO ART QUARTET PLUS ONE - Chicago, Illinois.
Personnel: Bass - Rudolph Penson (leader); Vibraphone - Miller Turkum; Flute - Paul Wilson; Drums - Rodney Clark; Guitar - Ronald Muldrow.

UNIVERSITY OF ILLINOIS JAZZ BAND #2 - University of Illinois, Champaign-Urbana, Illinois.
Personnel: Leader - John Garvey; Saxophone - John Hutchins, Chris Kelso, Dave Gensiga, Karel Lidral, Jim Feldman; Trombone - Bob Sambowskit, Randy Frist, Jim Davis, Phil Brink; French Horn - Dave Barford; Tubas - John Heath; Trumpet - Gerald Makever, Phil Johnson, Jim Marques, Al Armstrong, Steve Kuhich; Bass - Jon Burt, Steve Laspinas; Drums - Phil Gratteau, Joel Spencer; Piano - Jim McVeely; Guitar - Mike Pettee.

CJF GUEST BAND — CHILDREN AT PLAY — Berklee School of Music, Boston, Massachusetts.
MIT FESTIVAL JAZZ ENSEMBLE — Massachusetts Institute of Technology, Boston, Massachusetts.
Personnel: Leader — Herb Perrier; Saxophone — Bill Hard, Dale Hall, Brian Good, Tim DeCook, Leon Rochum; French Horn — Eric Strid; Trombone — Don Kraslick, John Kish, Martin Romeo, Pete Compoli; Trumpet — Greg Olson, Mike Greenstan, Larry Stockmeyer, George Sekar, Fred Jacob; Piano — Marc Lustien; Bass — Ed Krauss; Drums — Harry Blazer.

HIGH SCHOOL CONTEST WINNER
ANNOUNCEMENT OF AWARDS
CJF GUEST BAND — SOUTHERN UNIVERSITY JAZZ BAND — Southern, University, Baton Rouge, Louisiana.

OHIO STATE UNIVERSITY JAZZ ENSEMBLE — Ohio State University, Columbus, Ohio.
Personnel: Saxophone — Dennis Norrie, Scott Tiffany, Rick Fulgham, Bob Elliot; Trumpet — John Harner, Don Nicoloff, Ken Sperry, Len Clarks; Trombone — Dave Stuckey, Rich Early, Mike Eglin, Kevin Peters, Charlie Trey; Piano — Joe Thrower; Bass — Don Smith; Drums — Jim Cuff; Guitar — John Testaments; Percussion — Paul Zubrod; Leader — Tom Pattenberg.

TOWSON STATE COLLEGE JAZZ ENSEMBLE, Towson State College, Towson, Maryland.
Personnel: Leader — Frank Levy; Saxophone — Rich Burns, Gene Mero, Joe Rock, Greg Mazzuolo, Tim Smith; Trumpet — Gil Ratliff, Paul Cranfield, Doug Bull, Bill Grove, Stanley Mero; Trombone — Harvey Koonin, Bucky Horak, Mike Moran, Phil Alfred, Greg Szczytk; Bass — Bill Self; Guitar — Bill Keulman; Drums — Dave Kantz; Percussion — Frank Zak, Obadiah Potsdam III; Keyboards — Brent Hardesty.

For the fourth consecutive year, the Collegiate Jazz Festival is privileged to present as its Master of Ceremonies one of the world's most renowned jazz figures, Mr. Willis Conover.
Mr. Conover is probably the best known jazz radio personality in the world. For the past fifteen years, his voice has been carried all over the world as part of a highly successful jazz program over Voice of America. This show is so popular with the people of other countries that Conover has several fan clubs, and he is always given a diplomatic reception on his foreign tours. In addition to the work he does for Voice of America, Conover also conducts the Voices of VISTA radio program, which is heard on over 2,000 radio stations across the United States. He has also had regular radio shows on CBS, and he is a much-sought-after critic, emcee, and lecturer. He has many articles on jazz and record liner-notes to his credit.

Among the many jazz productions that Mr. Conover has presented is the presentation of The Orchestra, led by Joe Timer, in Washington, D.C. in 1951. More recently, he has been involved with the White House Scholé to Duke Ellington in 1970. He has served as a member of the board of directors of the Newport Jazz, and he has been called on to emcee the festival many times.
Since last year's CJF, Mr. Conover premiered a new band in May, CFJ is very pleased to present Mr. Conover as Emcee for this year's festival.
ODONS are the top performing group and usually consist of about 20 members. The "B" Jazz Band serves as a training group for the Melodons. Various smaller combos provide small group experience for the students. Students in the Jazz Lab come from within the other musical organizations of the school and all areas of the concert organizations.

The Jazz Lab emphasizes the necessity of a study of theory and encourages music writing and arranging among the students. At their most recent production concert, Music For Moderns, ten of the fifteen compositions programmed were student arrangements or compositions.

Improvisation is the basis of all jazz and is stressed in the MELODONS. Each year's band is different with its own personality based upon the directions in which the abilities of the students take it. In recent years there has been an emphasis on jazz rock and multimedia works that has led to the production of original "Rock Cantatas" that incorporate music, acting, dance, mime and visual effects.

Tom Van Der Geld — "Children at Play"

Tom van der Geld, a student at the BERKLEE COLLEGE OF MUSIC in Boston, is the leader of the contemporary jazz group "CHILDREN AT PLAY."

A recipient of the B.S. degree in Mechanical Engineering from the University of New Mexico, Mr. van der Geld was responsible for organizing the NEO-CLASSIC QUINTET at the University in 1968. The group, which performed in the Young People's Concerts of the State, also appeared on television, the Voice of America as well as with such famous bands as the Buddy Rich and the Woody Herman. Mr. van der Geld, the leader and vibist of the Quintet, has received the INTER-MOUNTAIN COLLEGE LATE JAZZ FESTIVAL as Best Arranger/Composer. His group was chosen as "The Most Original Group" and as "The Best Combo" in a number of college jazz competitions. Kit McDer- mott, the percussionist of the Quintet, has also received outstanding recognition, awards and a scholarship from the Salt Lake Tribune Intercollegiate Jazz Festival towards his further musical education at the Berklee College.

While at Berklee, van der Geld will major in Arranging and Composition and will study under such "greats" as Phil Wilson, Herb Pomeroy and John LaPorta. His private instructor on vibes will be Berklee Alumnus and world-wide known vibrapharbist Gary Burton, who is currently with the College Faculty. Tom has done previous studies under Mr. Burton, the latter best known for his famous four-mallet technique.

Tom van der Geld and new new group CHILDREN AT PLAY, made up of Berklee students Larry Porter (piano), Chip Jackson (bass), Kit McDermott (drums) and Faculty member Roger Jannotta (reeds) have just begun a series of concert/clinics at high schools and colleges around the country.

Southern University Jazz Band

Down Beat magazine exclaimed in its analysis of the 1971 American College Jazz Festival performances: "Alvin Baptiste has a 40-hour jazz majors program which, with his careful attention to concepts and execution, is responsible for the most exciting performance at the festival. About the same performance, another critic stated: "I enjoyed the band from South­
era more than any at the festival. This band got the audience to smile, a rare phenomenon at Ur­bana or any place else." From that successful perfor­mance, the group has released an album, Southern University Jazz Band Live at The American College Jazz Festival.

The jazz program at Southern is indeed extensive. It boasts the largest college jazz band in the country. Of the approximately thirty-five members, fourteen are Jazz majors and the remainder in Music Education. Five of the student members of the band write original material along with the director, Mr. Baptiste. The group performs jazz, blues, rock, and most any­thing that can be considered contemporary American. CIP welcomes the Southern University Jazz Band and looks anxiously toward their performance.

The Melodons

The Notre Dame High School Jazz Lab and the MELODONS were organized at Notre Dame High School for Boys in Niles, Illinois in 1956 in order to provide the students with an opportunity of studying and performing contemporary American music along with the classical works studied in other musical or­ganizations of the school. The Music Department, under the direction of the Rev. George Wiskirchen, C.S.C., believes most firmly that students should be exposed to all the forms of music in our culture and so it promotes the activities of the students in the areas of contemporary music in the jazz and rock idioms.

The students in the Jazz Lab receive extensive ex­perience through their extra-curricular activities in this idiom since the group studies all styles and types of contemporary music — jazz, rock, electronic, show music, etc.

The Jazz Lab consists of several groups. The MELODONS are the top performing group and usually consist of about 20 members. The "B" Jazz Band serves as a training group for the Melodons. Various smaller combos provide small group experience for the students. Students in the Jazz Lab come from within the other musical organizations of the school and all areas of the concert organizations.

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ARTISTS LISTING

CHET ATKINS
CHRIS BRUBECK
DARIUS BRUBECK
DAVE BRUBECK
RY COODER
COUNTY LINE
TOM EVERETT
ARLO GUTHRIE

THE HILLSIDE SINGERS
AHMAD JAMAL
ELVIN JONES
HERBIE MANN
MICHAELANGELO
SANDLER & YOUNG
MARY TRAVERS
TOWNES VAN ZANDT

WORLD’S GREATEST JAZZ BAND
of
YANK LAWSON & BOB HAGGART
featuring
Billy Butterfield, Vic Dickenson, Bud Freeman, Gus Johnson, Jr.,
Eddie Hubble, Ralph Sutton, and Bob Wilber.

LARRY & LES EILGART ORCHESTRA

SPECIAL CONCERT PRESENTATIONS

FESTIVAL OF MUSIC
Chet Atkins, Boots Randolph, Floyd Cramer

TWO GENERATIONS OF BRUBECK with
THE DAVE BRUBECK QUARTET featuring GERRY MULLIGAN
CHRIS BRUBECK & THE NEW HEAVENLY BLUE

For availabilities and terms, write or call Sutton Artists Corporation
Frank Modica, Jr. Larry Bennett Bennett Morgan

WHAT IS THIS JAZZ?

MASTER RECORDING ASSOCIATES would like to take this opportunity to give recognition to the Festival Committee for their efforts and continuing support of jazz on the high school and college level. They have succeeded in producing one of the finest JAZZ FESTIVALS in the country, certainly a fact that should make each participating musician very proud.

While talking about jazz, there are a few things that you should know about MASTER RECORDING ASSOCIATES:

Our efforts are directed toward producing on-location recordings that are "realistic" and give an effective sound reproduction of the "live" performance which they represent.

Recognizing the tremendous educational value of a student musician being able to hear himself in a "live" performance, we limit ourselves to recording music of this type because of its artistic value and share it with a relatively small but appreciative market.

If you are interested in obtaining a recording of any group performing at this Festival for your own library, contact one of our representatives or mail to address above for further information.
Recently I've been reading two books which attempt to deal with the black music aesthetic. Although these books, Black Giants (edited by Pauline Bivel and Robert Levin) and The Black Aesthetic (edited by Addison Gayle, Jr.), approach the subject from two different directions, one through interviews and the other through philosophical prose, they both conclude, more or less, that black music is aesthetic, as the term is used in the Western world, the question is what black music is trying to communicate. Black music cannot be separated from the context of the existence of black people. This confining definition of the aesthetic is one of the big problems education is facing in terms of black music.

There seems to be an upsurge in interest among institutions of higher learning in black music. Clinics, summer workshops, courses etc. seem to be springing up everywhere, even in the most obscure places. But is this really happening? What are these programs like?

In the fall of 1970, I conducted a nation-wide survey of prominent educational institutions attempting to determine what steps they were taking to make course material about the music of black Americans available to students. Of the 143 colleges and universities questioned, only 83 (58%) replied; of these, only 14 had specific courses dealing with black music and only 12 were planning to introduce such courses. The overwhelming majority of these institutions pleaded ignorance and requested information and help as to how they might better relate to student needs and perform a vital community function. So, although it is not a myth that interest is rising, this survey indicated that there is still a monumental job to be done.

Even schools with programs are missing the point. Most are hiring one person and using him as a pincushion, a "jack-of-all-trades." He must direct the band, teach the Afro-American music survey course, teach improvisation as well as all instruments (the harmful factor), and do research. In other words, a "Super-Nigger." More often than not, he is hired because of student agitation or because it is the thing to do this year.

Then, when this man arrives on campus, he is confronted with hostility from other faculty members and no support from the administration. For example, take the Cecil Taylor situation at the University of Wisconsin where his failing of two-thirds of his students was subsequently overruled by the administration. If you feel that perhaps Taylor went overboard, you might look at the Aug. 15, 1971 issue of the New York Times, which reports on the University of Wisconsin's failure to recruit black faculty and to provide support programs for minority students. These allegations were made by the federal government, which warned that funds would be withheld if the university's posture didn't change. Or examine the situation at the University of Pittsburgh, where Nathan Davis has to fight for every drop in the bucket he gets. Somehow, he has managed to put together one of the finest undergraduate jazz programs in the country. But one of the most appalling situations is the one I found myself in this past summer.

I had been contracted to teach a two-week seminar in Afro-American music at the University of Oregon. I had accepted the position for two reasons: the money was excellent and Sonny King, who is on my Ph. D. committee, was also teaching there and we would get a chance to rap about music. King is one of the most underexposed, dangerous alto sax players around, as those who play the freshest, most exciting new music will attest to. However, what I found was an unemployable musician who had been used by the music department to placate black students and who, after this was accomplished, was let go under the guise of a budget cut. The old song of last hired, first fired! But that's not all. While he was teaching, Sonny was directing something called a black choir and teaching a survey course on the history of rock and roll. A man with great talents with reeds and composition—such a blatant example of exploitation—such a blatant example of exploitation—When I questioned the dean of the School of Music, he sympathized and blamed budget cuts and lack of support from other faculty members for not keeping Sonny, although he claimed to want and need his input. The non-support from the faculty was in terms of expansion, he explained, not in Sonny's ability to do the job. Yet I had heard from a previous discussion with another faculty member that the School of Music, for the first time, was going to hire a full-time classical percussionist. One contradiction after another.

Why would Sonny allow himself to get himself into such a precarious position? When you've been on the road for a quarter of a century, that life becomes less and less glamorous, especially if you have a family. Combine this with the fact that you don't have the credentials, those credentials which have been systematically denied you, and you become easy prey for an educational institution which "wants to give you a break."

I would guess that if one dug deeply enough, this same problem would manifest itself wherever there is a black music program, unless that program was managed by the people. The question no longer is whether or not there is a program, but what is the situation of the total black experience. As Archie Shepp once said:

"Music must at times terrify! It must move men by the throats. It must extol the inevitable triumph of full stomachs and fat laughing babies. It must bring social as well as aesthetic order to our lives. Sometimes we must simply because life itself is at times ugly and painful to behold."


Too often an aesthetic view is one of isolation. It seems itself in its puerile strain, not in the total context of its being. This is the confrontation occurring now in most established educational institutions. Music as entertainment, perhaps all those people who feel that the university is where the music will be promoted as it should be have made a serious mistake. Could it be that the music should be promoted by the people?

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CLOSED SUNDAY

NOTRE DAME COLLEGIATE JAZZ FESTIVAL
Judges Sheet
Big Bands

Name of Band
School
Selections (1) (3)
(2) (4)

(Neither check evaluation in each category. Number one is highest)

STANDARDS 1 2 3 4 5

BLEND AND BALANCE (Quality of ensemble sound or tone)
INTERPRETATION (Phrasing of the music in proper style)
PRECISION (Do sections and band play together precisely?)
SOLOISTS (How imaginative and original?)
RHYTHM (Does band maintain accurate rhythmic pulsation?)
ENSEMBLE (How well does it achieve what it intends to?)
DYNAMIC (Does the band make most of dynamic contrasts and shading?)
MUSIC (Are the arrangements and compositions of a creative quality?)
INTONATION (Are the instruments in tune with each other)

TOTAL POINTS

Comments:

Archives of the University of Notre Dame
### NOTRE DAME COLLEGIATE JAZZ FESTIVAL

#### Judges Sheet

**Combos**

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<th>Appearance Time</th>
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(Judges check evaluation in each category. Number one is highest)

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