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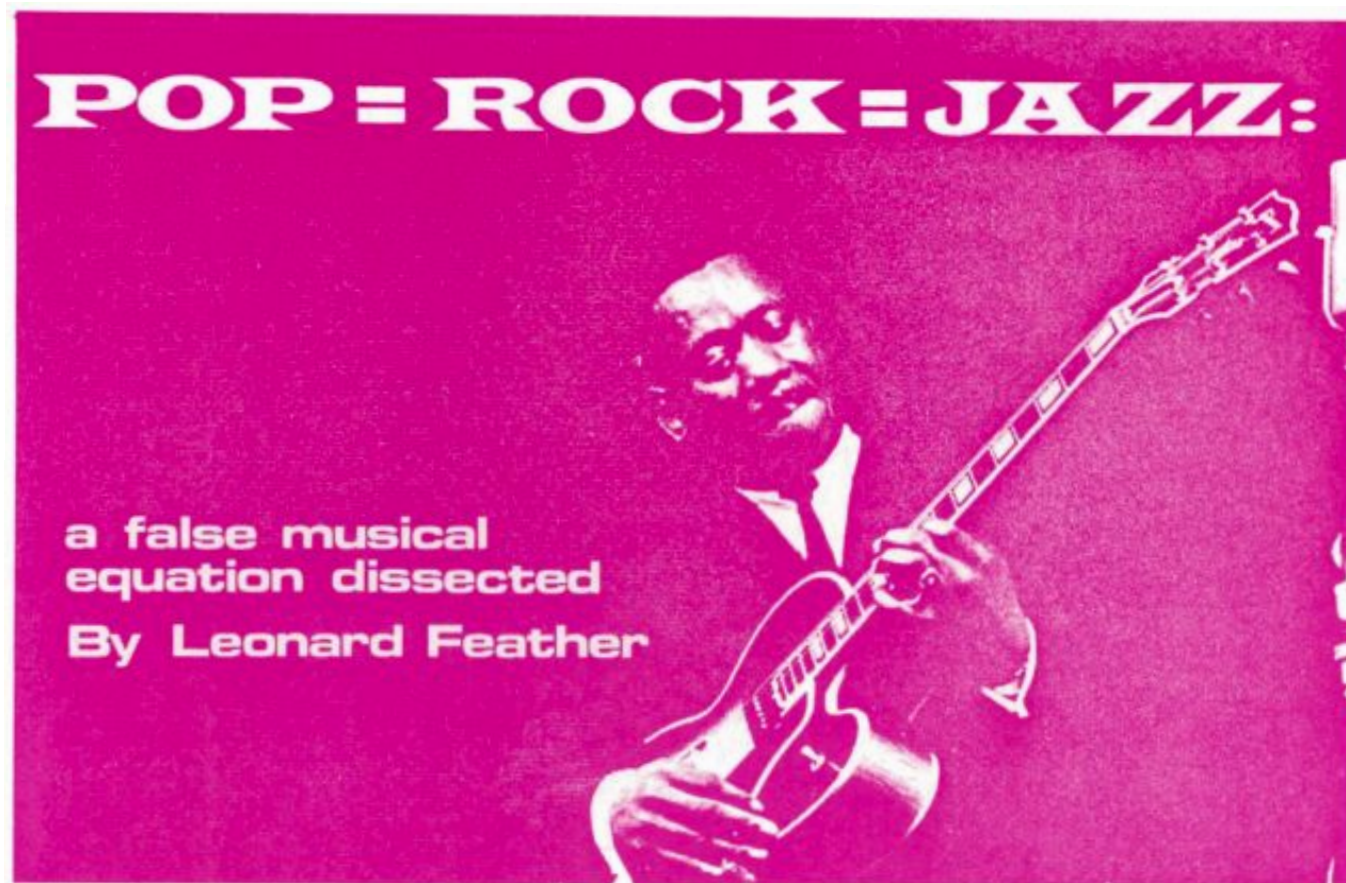
JUDGES

THAD JONES
GARY MC FARLAND
DAN MORGENTHAU
SONNY STITT
ERNIE WILKINS
CLARK TERRY

STAFF

EDITOR★GREGORY
ASSISTANT MULLEN
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FIRST AND FIRMEST, let it be stated that the discussion below is in no way to be interpreted as either a defense or a denigration of pop, rock, jazz, sacred music, profane music, or any other branch of our burgeoning tree. Though opinions will be quoted and analysis involved to a certain extent, the main issue here is a definition of terms.

During 1967, there were several significant developments that concerned both the wide world of pop music and the struggling microcosm of jazz. Of direct interest to Down Beat readers was a decision to broaden the publication's base by including popular music, or more specifically rock 'n' roll, in the editorial coverage.

The welcoming hand extended to pop actually represented a return to a long-established, briefly abandoned policy. Go through the back issues, all the way from the 1934 beginnings through the early 1960's, and you will find features or cover photos dedicated to Rosemary Clooney, Johnny Green, Jane Powell, Bobby Darin, Keely Smith, Maurice Chevalier, the Kingston Trio, Diahann Carroll, and many others whose names are show busi-

ness names, whose talents vary widely, and whose relationship to jazz is at its best peripheral and most often nonexistent. These artists, however, represent a different breed of pop, which will be dealt with later.

The relationship of pop or rock to jazz is the subject I plan to deal with here. It is too easy to resort to such glib clichés as "I like any kind of music as long as it's well played," or "What sounds like jazz to me may not be jazz to you." Notwithstanding these verbal crutches, when the subject is Miss Clooney or Maurice Chevalier or the Beatles, one knows that one is not dealing with performances of the caliber that we have chosen through the years to designate as jazz. The three are as different from one another as they are different from jazz itself.

Last year there appeared in print a remarkable statement: "The rock bands are really jazz bands; the guitar soloists . . . are really jazz players." The writer was an old friend and seasoned journalist, Ralph J. Gleason. Gleason was respected for some 30 years as a staunch supporter of what he be-

lieved to be the purist of authentic jazz. In the past few years he has become more and more deeply involved with the rock scene; presently, he spends much of his time building up the young rock groups, while devoting proportionately much less time and space to the great individualists both he and I have long believed to represent unqualified jazz.

Surprisingly, too, he devotes many paragraphs in the same article to a proud recitation of the commercial successes of the Moby Grape, Cream, et. al., citing their positions on the best seller charts and the tremendous sums of money they are earning on record royalties. I cannot recall Gleason ever having used this tactic—an implicit attempt to show that financial accomplishment is related to musical achievement—in his writings on jazz.

There is also an undertone of defensiveness in the claim that rock is really jazz, as though this were an attempt to upgrade a young, growing, but often maligned form by identifying it with one that has been established for a half century and has achieved a belated modicum of recognition as a genuine

art.

A much more valid point could be made by outlining the distinguishing characteristics of the rock and jazz worlds.

Despite the reference to "rock bands," which as often as not may refer to rhythm-and-blues, the fact remains that the teen pop scene in general today is essentially geared to lyrics rather than music.

Jazz has yet to produce a lyricist with the perception, the intellectual insight, or the gift for imagery of a Bob Dylan or a Paul Simon. By the same token, rock has yet to come up with an Art Tatum.

THE RECENT Beatle recordings, through wildly inventive use of tape trickery, baroque concepts, and unusual instrumentation and voicings, have greatly expanded the musical interest of their work. Nevertheless, the Beatles depend primarily for their success on the moving stories they tell, through words, of their concern for such problems as loneliness, lack of communication, the horror of war, and the many other issues that are deeply troubling to this generation.

Jazz, on the other hand, with rare exceptions such as *Strange Fruit* and some blues, has produced relatively few compositions or performances that rely essentially on the merit of their verbal content. Even the bulk of songs sung by Billie Holiday dealt with trivia, with uncritical examinations of various aspects of the Great American Dream, expressed as often as not in shallow Tin Pan Alley doggerel. The defects and paradoxes of our society, too often ignored in the material purveyed by our Armstrongs and Fitzgeralds, are tackled head-on by the best of the pop-rock composer-performers.

Musically, jazz has built up a potent library of sublime achievements; it has made tremendous progress melodically, rhythmically, harmonically; it has probed beyond harmony into modality, atonality, and aleatory music. Pop, in the main, is as far behind jazz in technical virtuosity and improvisational fluency as jazz is behind rock in verbal creativity.

Clearly, these two conclusions do not indicate that one form of music is necessarily superior to the other. They signify only that each aims at

a different target, and that for the most part the two are fundamentally different in character.

True, there has been a growing rapprochement between the rock and jazz worlds. On the one hand, jazz artists have turned to rock tunes and arrangements on an if-you-can't-beat-'em-join-'em basis (Gerry Mulligan actually used this phrase as the title of an album). Their motive, by their own admission, was increased sales rather than esthetic uplift or artistic fusion.

On the other hand, many rock musicians have turned to jazz and its practitioners for guidance and advancement. Rock guitarists, conscious that their world still lacks a Charlie Christian, a Barney Kessel, or a Kenny Burrell, have studied with jazz guitarists. (Howard Roberts, for instance, has numbered several rock players among his pupils.) They learn from jazz and jazzmen as one would learn to speak a foreign language. (Mike Nesmith of the Monkees told me he searched around for months to find a collection of old 78s, in order to study what had happened in jazz history.) However, I have yet to hear of a jazz guitarist who has turned to Jimi Hendrix in order to bone up on the technique of setting fire to a guitar.

In the fan fraternity, too, there are many who have come around from rock to jazz. The tremendous success of Charles Lloyd and several other jazz artists at the Fillmore, San Francisco's Gibraltar of rock, does not indicate any magic conversion of these musicians into rock performers. Think back. Arthur Fiedler and his legions once made a record of the Lennon-McCartney *I Want to Hold Your Hand*. Did this make the Boston Pops a rock orchestra? By the same token, Ornette Coleman might draw an SRO crowd to a concert in a bull ring, but would that make him a matador?

The rock-jazz schism, and the tendency among some young musicians to move out of rock and into jazz, was brought into focus by reader Charles Bosworth of Fort Worth, Texas, a 16-year-old drummer. He told *Down Beat* that he once followed Ringo but was now turned on to Max Roach and

(Cont'd on Page 37)

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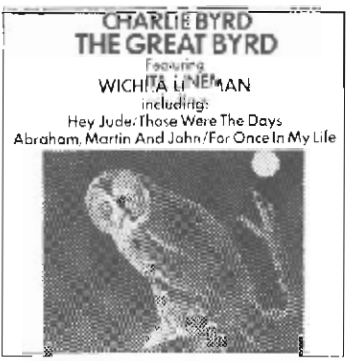
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A Jazz Mass: Valid Liturgy?

by Rev. George Wiskirchen, S.S.C.

Many might ask why should we even consider trying to develop jazz settings for the liturgical services. Isn't there enough church music available to make such an effort superfluous and perhaps meaningless? Don't we have enough music from the polyphony of the 16th century? Aren't there enough publications from the contemporary composers to satisfy any needs?

These questions can be easily answered. Since the Second Vatican Council the Catholic Church has modernized itself significantly in many areas and not the least of these has been in the area of worship. The mass has been put into the vernacular and the ceremonies modernized or made more relevant. While the old music is excellent from a musical point of view and must always remain a significant part of a choir's repertoire, it defies and defeats congregational participation by and large either because of its difficulty or because its style and musical vocabulary are irrelevant to modern man. Even the music publishers with huge catalogs on their shelves will readily admit need for new works.

We need new music, but is jazz a suitable genre for church use? In the past, and I feel still pertinently, two basic criteria were laid down for sacred music. Was the music God-centered; did it direct the minds of the people to considerations of the divine; did it help establish for the people an attitude and atmosphere of prayer? Secondly, was it good musical craft? It is my sincere belief that much of the music that has found its way into the church in recent years does not satisfy one, other or both of these requirements.

Some have alleged in their philosophical and theological rush to divinize the natural that anything, providing it was artistically good, was fair game for inclusion in the worship service. I feel that there is still room to apply the criteria of subjectivity. How will the people receive it; will it help them to come into contact with divine; will it

stimulate the worship of God? It is not enough to say that a piece of art or music is objectively good and that as such it is automatically suitable for inclusion in the worship service.

Others have, in their efforts to stimulate the audience into a worshipping community, sold out to "effectiveness". Disregarding any artistic canons they have published and promoted music that has an appeal to the congregation, but which is, by any standards, amateurish and just plain bad music. It interests the people and gets them involved but is a musical disgrace.

There has to be a solution to this problem of relevant church music somewhere and perhaps it will filter to the surface through the proliferation of attempts.

Let us turn to the specific problem of the jazz mass. We have had masses and hymns couched in the folk idiom. Some have gone unabashedly to "pop" and others to the Negro spiritual style. Some have attempted to produce jazz masses. In listening to some of the recorded jazz masses I personally have had several problems.

I honestly don't know if jazz can be a viable form of liturgical music. I hasten to point out that I am speaking of music for the actual liturgical service and not music

based on religious themes or music for sacred concerts. My basic reservation comes from the puritanical background of Americans whose immediate associations with a jazz rhythm is the tavern and all the non-religious connotations it carries with it. For most of the white, church-going public a hi-hat sets the foot to tapping and in our minds there is something contradictory between foot tapping and the worship of God.

Let's look briefly at some of the attempts. I would like to dismiss many of the so-called jazz masses out of hand as not being jazz. Some are obviously folk music that in the ignorance of the publishers have been called jazz. We don't produce jazz by adding drums and a string bass to a melody. Some of the recorded masses have been basically classical music in line, concept and phrasing to which or over which has been added improvisation in the form of a noodling and filling instrument solo. Some are fragmented works that vacillate between classically oriented choral sections and swinging improvisational sections. Of course we have the great sacred concerts by Ellington which are unquestionably jazz, but they are not designed for use in the actual worship service. These compositions are religiously related more by theme and content.

Another problem I have had with some of the jazz efforts in the past has been a suspected lack of honesty on the part of the music. It's nothing I can put my finger on but I somehow question the religiosity of some of the musical statements. What happens musically when an omnibus mass is created that can be used in three ways: as a classical setting of the texts for choir and organ; then take the same choral setting and add folk guitars, bass and drums; or again take it and add bass, drums and an improvising horn to have jazz?

Since I have been unsatisfied with the efforts to produce a jazz liturgy that I have encountered and since I had some serious questions about the validity of jazz as a form of worship music, I decided to attempt to put together a jazz liturgy to test the possibilities.

The following are some of the thoughts and guidelines that we worked out. I say we because the compositional parts of the mass are the work of James McNeely and the improvisational parts are the work of the students of the Notre Dame Jazz Lab.

First of all the music had to be subordinate to and contribute to the liturgy. In other words we were not attempting to produce a sacred jazz concert but rather a viable form of worship music that would be unified into what hopefully would be a fitting act of liturgy. Secondly we decided to avoid what I consider one of the pitfalls of previous attempts. The music must be jazz and not an attempted marriage between musical idioms.

We also decided to avoid the "cop-out" of writing the vocal line and then superimposing a jazz rhythm section or improvisational sections over it. It would be composed for large jazz orchestra and the vocal line would be an integral part of the composition. To avoid the "pop" approach or the Gershwin-esque approach to vocal writing we decided to treat the voice line as a section of the large jazz orchestra on a par with the sax, brass and rhythm sections.

We were immediately faced with some limitations since we would be performing the mass with a high school vocal group. They could be taught to phrase in a jazz manner



but any vocal improvisation would be out of the question. Also because of the nature of the mass we would probably face some objections since it would not involve congregational participation. We partially solved this problem by attempting to develop participation through the use of readings and communal prayers in a jazz context.

The compositional style involved in the major parts of the mass (Lord Have Mercy; Glory to God; Holy, Holy, Holy; Our Father and Lamb of God) are those of modern big band scoring that leans fairly heavily on the polyphonic pitting of line against line and independent movement. Free improvisational effects were used to back up the read texts and prayers as well as providing improvisational music in the best "church organist" tradition during some of the sections of the liturgy.

So we come back to the title of this article: Is jazz a valid form of worship music? We attempted to come to grips with the problem in a straight forward series of jazz pieces designed to augment the Catholic Mass.

Throughout we felt that jazz is a modern musical art form that can communicate deeply and immediately with people. It is one of the most personal of the musical forms of expression. We felt, sort of intuitively, that it might have a definite place in the updating of worship or better, in the helping to make religion relevant for modern man or at least a segment of society.

I honestly don't know if we have been successful. After our performance at CJF we will have to evaluate and assess. We welcome your help in this task.

Maybe then we can answer our question.



JUDGES

CLARK TERRY, the seventh child and youngest boy in a large St. Louis family, began his musical career on a coiled-up length of a water hose, but he realized his ambition to play the trumpet when he joined his high school band. After a hitch in the Navy, he joined George Hudson's band. His next steps into the public eye were with the Charlie Barnet, Charlie Ventura, and Eddie Vinson bands, but it was after joining Count Basie in 1948 that his name became widely known. In 1951 Clark became a member of Duke Ellington's orchestra, in which he was to be a featured soloist for eight years. In 1959 he went to Europe with Quincy Jones to play and act in the Harold Arlen show "Free and Easy." A year later he joined the NBC staff as a featured member of Skitch Henderson's orchestra. Clark is one of the most in demand players in New York and records albums under his own leadership and with artists of all kinds. In public, he appears with concert groups at Carnegie Hall and Lincoln Center, with the quintet he and Bob Brookmeyer jointly lead, and whenever he is available, as an invaluable element in Gerry Mulligan's Concert Jazz Band. Clark served as a CJF judge in 1964.



ERNIE WILKINS, composer, arranger, conductor, saxophonist, was born Ernest Brooks Wilkins, Jr. in St. Louis, Missouri. He started studying violin as a 12-year old; in high school Ernie studied saxophone. He became interested in arranging as a high school student. Wilkins attended Wilberforce University where he majored in Public School Music and earned his tuition playing in the college band. After being discharged from the Navy, Ernie played and wrote for the last big band of Earl Hines, and afterwards joined the fine big band of George Hudson. In 1951 he was hired by Count Basie and he remained with the Count until 1955. During this time he also did arrangements for the bands of Tommy Dorsey and Harry James. In 1956 Ernie took time out to join Dizzy Gillespie's big band for the famous State Department sponsored Middle East tour. He has arranged for Sarah Vaughan, Billy Eckstine, Dinah Washington, Oscar Peterson, Ray Brown, Cannonball Adderley, Ted Heath, Carmen McRae, Milt Jackson, Quincy Jones, Ernestine Anderson, and Buddy Rich. Presently, Ernie is in partnership with Clark Terry in a New York-based music firm and is the musical director of the Clark Terry big band.

DAN MORGENSTERN was born in Vienna, Austria, where he began violin studies as a child. He was raised in Denmark and Sweden. His interest in jazz began when he saw Fats Waller in Copenhagen. He came to the United States in 1947 and became active in journalism. He served in the army from 1951-'53, and then he attended Brandeis University until 1957. He began writing about jazz in 1958 as the New York correspondent for the *Jazz Journal* of London. Morgenstern was the Editor of *Metronome* magazine in 1962-'63. He joined *Down Beat* magazine in 1964 as the New York Editor, and became Editor in June, 1967. He produced an annual concert series, *Jazz in the Garden*, at the Museum of Modern Art in New York from 1961-'66, and he produced the *Jazz on Broadway* concerts in New York in 1963 which were the occasion for the comeback of Earl Hines. He also conducted a radio program, "The Scope of Jazz", on WBAI-FM, New York, from 1963-'67. Morgenstern served on the Symposium panel at CJF '67, has been a judge at the Villanova Jazz Festival several times, and is back for the second time in a row on the regular judging panel of CJF '69.



THAD JONES, one of the famous "Jones boys", comes from Pontiac, Michigan where he was born on May 28, 1922. Thad's uncle started him on the trumpet by giving him an old horn a long time ago which he played in the Arcadia Club Band in Pontiac, and he wrote his first arrangement at age 13. He starred for nine years in the band of the great Count Basie and was an often featured soloist on both the cornet and the flugelhorn. After his stay with Basie, Jones joined Gerry Mulligan for a while and did arrangements for Harry James. Most recently, Thad Jones has been making an even bigger name for himself in his work with Mel Lewis and "The Jazz Orchestra" formed in December, 1965. He acts as co-leader with drummer Lewis and also as flugelhorn soloist with the band that is featured every Monday night at the Village Vanguard. The orchestra acts as an outlet for Thad's composing and arranging ability which showed itself in many of Count Basie's pieces and continues now in his very personal, melodic, and highly rhythmic style. Some of his recent compositions include: *Don't Get Sassy*, *Mean What You Say*, *Once Around*, *Three in One*, and *Don't Ever Leave Me*. This is Thad's first appearance as a CJF judge.

GARY McFARLAND was born in Los Angeles in 1933. His early interests were centered in the Negro blues. His second road led to the unsung university of the U.S. Army in the Fifties. He tried both trumpet and valve trombone and even piano lessons, but became bored with all of these. He was led to the vibes finally by an Oklahoma musician called Drum and by a radio announcer who talked him into playing the instrument in a local talent contest. McFarland began composing tunes, but did not know how to write. He eventually gained the skill at the urgings of flutist Santiago Gonzalez and sent taped samplings to John Lewis, Cal Tjader, and Ralph Gleason; they speedily sent him on a scholarship to Berklee School of Music in Boston. In 1960 McFarland did some writing for Gerry Mulligan and in 1962 he arranged and conducted for Stan Getz *Big Band Bossa Nova*. In 1963 McFarland recorded under his own name a band album featuring Bill Evans on piano. Also in 1963 he recorded *Point of Departure: The Gary McFarland Sextet* which contained one of his "minor masterpieces", *Pecos Pete*. In recent years besides conducting the festival band at the short-lived Down Beat Jazz Festival in Chicago, McFarland has been experimenting with Mexican and other types of Latin tunes, rock, and he has been approached by a Broadway producer for a number of show compositions. This is his second appearance as a CJF judge.



JUDGES



SONNY STITT is perhaps best known these days as the exponent of the amplified saxophone. But, technique aside, he is also well known in his playing as the continuation of the styles of Johnny Hodges, Benny Carter, and especially, Charlie Parker remolded with the individuality that is Sonny Stitt. Stitt played with Tiny Bradshaw back in 1943 and with Billy Eckstine in 1945. Shortly after, in 1947, he won the Bronze Esquire Jazz Award. As for the early years of the 1950's most everyone is familiar with the "brotherhood" Gene Ammons — Sonny Stitt Combo. The in-between years were odd jazz jobs including soloing with various groups and making records from time to time. Sonny played with *Jazz at the Philharmonic* from 1956 through 1959, with Dizzy Gillespie in 1960, and with Miles Davis in 1964-'65. Also in 1965 he was awarded "Best Alto Saxophonist" by the *Playboy* Magazine readers poll. Stitt has played in almost every state in the union and most cities of any size as well as all over Europe, England, and Japan. He is currently touring with his saxophone - organ - drums trio, and doing promotion work for Selmer, Inc. This is his first appearance as a CJF judge.

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BIG BANDS

UNIVERSITY OF ILLINOIS JAZZ BAND

The U. of I. Jazz Band returns to CJF for the sixth straight year, winning the Festival in '64, '67, and '68, and playing in the finals in '65 and '66. After their triumph last year, they performed at the Newport Jazz Festival, and went on a tour of Europe, sponsored by the State Department. An account of these activities is given by their leader, John Garvey, on page 32 of this program. The band, one of five jazz bands at U. of I., was featured at the Chicagoland Stage Band Festival in February, where John Garvey was a judge. In June, they will appear at the New Orleans Jazz Festival, at the invitation of Festival Musical Director, Willis Conover.



MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE

The MSU Jazz Ensemble makes its sixth appearance at the CJF this year, winning the Best Big Band award in 1962, and playing in the finals in 1964 and 1968. The band performs in an annual jazz festival involving Michigan schools, and makes many television appearances throughout the year. This year they were guest performers on the NET series "People in Jazz." The band is led and plays arrangements by Mr. George West, who has played and written for such names as Glenn Miller, Kai Winding, Les Brown, and Woody Herman.



ILLINOIS CENTRAL COLLEGE STUDIO BAND

The Illinois Central College Studio Band is a credit course at ICC, and is composed mostly of music majors. Their director, Mr. Richard Richardson, studied composition with Oliver Nelson, and he does the band's arrangements. An unusual feature of the band is the use of eight woodwinds.





MEMPHIS STATE STATESMEN

The Memphis State Statesmen make their second consecutive appearance at CJF this year. The band is part of a credited jazz program at MSU, begun in 1961, which includes three jazz bands. Included in the band's concert season is a tour of high schools and colleges, and a jazz program on the Southern Regional Educational Network (54 TV stations). They also cut an LP each year, last year's album featuring guest artist Doc Severinsen. The band, consisting almost entirely of undergraduate music majors, is under the direction of Mr. Thomas Ferguson, an Associate Professor of music at MSU.



UNIV. OF MISSOURI STUDIO BAND

The University of Missouri Studio Band makes its first appearance at the CJF this year. The band was organized by Lawrence Sutherland, Director of Bands at UMC, in September 1966 as a credited course. In this short time, the band has placed second in the Little Rock Jazz Festival, won the Kansas City Jazz Festival, made television appearances, played concerts with George Roberts and Marilyn Maye, and made two tours of Missouri. The band plays compositions by UMC students and faculty.



CASE CONCERT JAZZ ENSEMBLE

The Case Concert Jazz Ensemble was formed in 1962, and in 1968 joined with the Western Reserve band, when the two schools were federated into Case Western Reserve. The band has played at a great number of colleges, and played concerts with Buddy DeFranco, Alan Raph, and Doc Severinsen. They performed at CJF '66, and were finalists in the '67 Little Rock Jazz Festival, and the '67 and '68 Villanova Jazz Festivals. The band plays arrangements by their director, Robert Curnow. Mr. Curnow was the student director of the Westchester Critterions, after which he earned a Master's Degree at the University of Michigan and played for a year with the Stan Kenton Band.

M.I.T. CONCERT JAZZ BAND

Having its origin in the Technicians dance band of the 1930's, the M.I.T. Concert Jazz Band has in the past five years developed into a leading college big band, comprising eighteen students under the direction of Boston jazz trumpeter and Berklee School of Music educator Herb Pomeroy. All the members are undergraduates or graduates majoring in engineering, science, or mathematics at M.I.T., thus making participation in the band for each member's musical enjoyment rather than for academic credit. The Jazz Band has participated in the CJF and the Villanova Jazz Festival for the past five years, and last year in the first Quinipiac Jazz Festival. They placed in the finals in all of these festivals and received many individual awards.



BALL STATE UNIVERSITY JAZZ ENSEMBLE

The B.S.U. Jazz Ensemble is the newest ensemble in the school's Department of Music, making its debut at the Homecoming Variety Show last Fall, before an audience of 3,200. The band has plans for a tour of Indiana high schools and for a concert in April, "Dimensions in Jazz." The band's leader is Mr. Jim Houston, currently solo clarinetist with the Henry Mancini orchestra and president of Studio Publications and Recordings, Inc. Houston has a Bachelor of Music degree from Indiana U., an M.A. from Ball State, and 10 years experience teaching in high schools and colleges.



UNIVERSITY OF NORTHERN IOWA JAZZ ENSEMBLE

The UNI Jazz Ensemble makes its first appearance at the CJF this year. The band, established in 1965, makes an annual tour of Iowa high schools, and presents a concert "Dimensions in Jazz" in conjunction with a high school festival, sponsored by Phi Mu Alpha Sinfonia. In April, the band will be featured at the North Central Regional Convention of MENC at Fargo, North Dakota. In 1968, the band finished first in the Eau Claire, Wisconsin Jazz Festival.



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Duke Pearson
Sam Rivers
Wayne Shorter

Horace Silver
Lonnie Smith
The Three Sounds
Stanley Turrentine
McCoy Tyner
Jack Wilson
Reuben Wilson
Larry Young



FRIDAY AFTERNOON

March 14th, 1:30 p.m.

1:30 — CONTEMPORARY JAZZ QUINTET — DePaul University, Chicago, Illinois.

Personnel: Leader, Bass — Rudolph Penson. Trombone — Patrick Dalton. Tenor Sax — Howard Bell. Piano — Rodney Crosby. Drums — Thomas Warzecha.

1:55 — AVANT-GARDE DIXIELAND JAZZ ENSEMBLE — Northwestern University, Evanston, Illinois.

Personnel: Leader, Piano — Jon Hipps. Trumpet, Flugelhorn — Benton Darda. Bass — Dennis Gardino. Vocals, Kazoo — Joanie Tumpson. Guitar, Vocals — Chris Allport. Drums — William Talvitie.

2:20 — RON ELLISTON-JEFF FOOTE-CECIL BRIDGEWATER QUINTET — University of Illinois, Champaign, Illinois.

Personnel: Piano — Ron Elliston. Bass — Jeff Foote. Trumpet, Flugelhorn — Cecil Bridgewater. Tenor Sax — Larry Cangelosi. Drums — Rick Kvistad.

INTERMISSION

2:55 — ILLINOIS CENTRAL COLLEGE STUDIO BAND — Illinois Central College, East Peoria, Illinois.

Personnel: Leader — Richard Richardson. Alto Sax — Duane Freidlinger, Greg Christy. Alto Sax, Clarinet — Richard Smith. Tenor Sax — Gary Johnson. Tenor Sax, Bass Clarinet — Charles Laughrey. Baritone Sax — Greg Geiger. Flute, Bass Clarinet — Jack Hedden. Flute, Bassoon — George Trout. Trombones — Dean Slocum, Bob Applegate, John Kelley, Herb Eaton. Tuba — Walter Graves. Trumpets — Don Lewellen, Tom Beggs, Ron Allgaier, Doug Bennett, Bill Wetherington. Piano — Byron Gipson. Bass — Fred Lee. Guitar — Bob Miller. Percussion — George McCullough. Latin Percussion — Dave Porter.

3:20 — FRED HESTER TRIO — Memphis State University, Memphis, Tennessee.

Personnel: Leader, Bass — Fred Hester. Trombone — Danny Hollis. Drums — Don Patterson.

3:45 — CASE CONCERT JAZZ ENSEMBLE — Case Western Reserve University, Cleveland, Ohio.

Personnel: Leader — Robert Curnow. Alto Sax — Charles Barone, Dennis Pesek. Tenor Sax — Ray Matlin, Don Goton. Baritone Sax — Les Bloom. Trombones — Barry Agan, Tim Miller, John Stafford, Ernie Lukas. Tuba — Len Orcino. Trumpets — Eric Cohen, Neil Reminick, Charlie Langston, Bill Drotning, Henry Solano. Vibes — Mike Kaplan. Guitar — Randy Young. Piano — Alan Dicenzo. Bass — Barry Lieberman. Drums — Don Krahn.

FRIDAY EVENING**March 14th, 7:30 p.m.**

7:30 — ALAN ROSENTHAL TRIO — University of Chicago, Chicago, Illinois.
Personnel: Leader, Piano — Alan Rosenthal. Bass — John Loehrke. Drums — Dave Mielke.

7:55 — RON DEWAR QUARTET — University of Illinois, Champaign, Illinois.
Personnel: Leader, Tenor Sax — Ron Dewar. Trumpet, Flugelhorn — Jim Knapp. Bass — John Monaghan. Drums — Chuck Braugham.

8:20 — B.S.U.U.I.S. QUINTET — Ball State University, Muncie, Indiana.
Personnel: Leader, Trombone, Bass Trumpet — Dave Pavolka. C and G Flutes — Warren Jones. Bass — Wayne Darling. Drums — Jim Ganduglia. Piano — Bill Isom.

8:45 — MEMPHIS STATE STATESMEN — Memphis State University, Memphis, Tennessee.
Personnel: Leader — Thomas Ferguson. Alto Sax — Steve Morrow, Bill Banker. Tenor Sax — Gary Goldsmith, Phil Smith, Lewis Keel. Baritone Sax — David Kelley. French Horns — Cerez Taylor, George Pokorski, Gene Williams, Tony Cason. Trombones — Phil Morgan, Gary Russell, Ronny Sherer, Danny Hollis, Billy Wooten. Tuba — James Perper. Trumpets — Andy Woodard, Tim Wood, Mark Blumberg, Reid McCoy. Guitar — David Reilly. Percussion — Harry Beadle. Bass — Fred Hester. Tympani — Don Patterson. Piano — GT Taylor.

INTERMISSION

9:20 — UNIVERSITY OF MISSOURI STUDIO BAND — University of Missouri, Columbia, Missouri.

Personnel: Leader — Lawrence Sutherland. Alto Sax — Bill Noll, Mike Cantwell. Tenor Sax — Greg Howard, Larry Williams. Baritone Sax — Mike Stephens. Trombones — Phil McCullough, Benny Gowler, Mike Brewen, Jim Sochinski. Tuba — Wes Lowe. Trumpets — Mike Metheny, Bob Davidson, Art Autenrieth, Art McElroy, Randy Holmes. Piano — Don Kenneson. Bass — Jim Widner. Drums — John Brophy. Bongos — Rich Oberto. Conga Drums — Kev Sims.

9:45 — UNIVERSITY OF ILLINOIS JAZZ BAND — University of Illinois, Champaign, Illinois.

Personnel: Leader — John Garvey. Alto and Soprano Saxes — Howie Smith. Alto Sax, Flute — John Wonsowicz. Tenor Sax, E Flat Clarinet — Ron Dewar. Tenor Sax, Clarinet — Larry Cangelosi. Baritone Sax, Bass Clarinet — Bill Feldman. Trumpets — Ken Ferrantino, Jerry Tessin, Ron McWilliams. Trumpet, Flugelhorn — Cecil Bridgewater, Jim Knapp. Trombones — Paul VanderGheynst, Al Engelberg, Al Andreasen. Bass Trombone, Baritone Horn — Rich Roush. Tuba — Dean Leff. Drums — Chuck Braugham, Maurice McKinley. Bass — John Monaghan. Piano — Ron Elliston. Guitar, Banjo, French Horn — Terry Pettijohn. Singer, Flute — Don Smith. French Horn — Jim Keays.

10:10 — MELODONS — Notre Dame High School, Niles, Illinois.

Personnel: Leader — Rev. George Wiskirchen, C.S.C. Alto Sax, Clarinet, Bassoon — Jeff Pilarski. Alto Sax — Henry Bieniek. Tenor Sax, Flute, Soprano Sax, Baritone Sax — James Feldman. Tenor Sax, Clarinet — Gary Hillebrand. Baritone Sax, Bass Guitar — Gary Glowacz. Trumpets, Flugelhorns — Vic LoVerde, Marty Vinci, Tom Devitt, Roebert Glee, Scott Buetler. Mellophoniums — John Reschke, Ron Sindelar. Trombones — John Redman, Michael Halpin, Donald Banas, David Chavich. Bass Trombone — Steve Adams. Tuba — Andy Paul. Piano, Tenor Sax, Clarinet — David Ciemiega. Organ Harmonica, Vocal — Michael Meyer. Guitar — Mark Madsen. Bass, Piano — Dan DeLorenzo. Vibes — Dan McDonnell. Percussion — Tom Kost, John Burkhardt.

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With A Little Help From Our Friends

This is the spot where the Chairman customarily brags about what a terrific Festival this is and thanks everyone who made it possible. We're proud, of course. But even more than that we're humbled by the great number of people who have given freely of their time and money for the good of the Festival. Over the years, the letters "CJF" have become a magic word that draws from many sources the kind of support that has made this festival what it is today, on its eleventh birthday. This support has made us on the CJF staff feel that our hard work and pure intentions have been repaid. I'd like to take this opportunity to acknowledge some of our debts.

First, our thanks to the participants, who came at great personal expense to do their thing for the

CJF judges and audience, and who so patiently put up with our unavoidable red tape.

Also to the administration and Student Government of the University of Notre Dame, for their support. Our thanks to the local businesses and national companies whose ads you see in this program. (Tell 'em CJF sent you.) Also the very generous prize donors: Jos. Schlitz Brewing Co., donors of the top prize of the Festival; Artley, Conn, Getzen, Garrard, Zildjian, Ludwig, and especially Jim Herendeen and Selmer for their great help over the years.

Special thanks to the "patron saints" of the CJF, Mr. Dan Morgenstern and Rev. George Wiskirchen, and also to our other judges, who gave so generously of their

time: Thad Jones, Gary McFarland, Sonny Stitt, Clark Terry, and Ernie Wilkins; to our M.C., Willis Conover; and to the judges of the High School Contest, Jim Phillips, Don Tolosko, and Paul Tolosko.

Finally, for advice and assistance of various kinds, we'd like to thank Rev. Carl Hager, C.S.C., Rev. Charles McCarragher, C.S.C., Mr. Robert O'Brien, Mr. William Sutherland, Mrs. Joyce Bizot, the Peter Michelsons, Mr. Lou Lanwermyer, Mr. Richard Rembusch, Mr. Larry Ballinger, Mr. George Wein, Mr. Homi Mehta, Mr. John Noel, Mr. Jack Varick, and Mr. Tom Davis. To these and any I may have missed, and to all who have helped us in the past, our sincere thanks.

—Gregory J. Mullen



Seated, left to right: Ron Masca, Producer; Nick Talarico, Assistant Chairman; Greg Mullen, Chairman; Kathy Martin, Publicity; Ann Heindricks, Production; Dick Bizot, Faculty Advisor. Standing left to right: Steve Zon, High School Contest; John Buchanan, High School Contest Chairman; Bill Schweitzer, Production; Larry Stewart, Advertising Manager; Jeff Day, Production; Curt DeClue, Publicity Chairman; Fred Welcher, Applications; Don Patrician, Applications Chairman. Not shown: Nick Ritter, Art; Mike Schoo, Prizes Chairman; Tom Edman, Applications; Frank LaBelle, Production.

PRIZES

Collegiate Jazz Festival 1969

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Outstanding Composer - Arranger	— CJF Trophy
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Best Trombone Soloist	— CJF Plaque
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Best Big Band Drummer	— Ludwig Drum Set and Paiste Cymbals, donated by Ludwig CJF Plaque
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Best High School Band	— Selmer Benny Goodman Trophy Selmer Porta Desks CJF Plaque
Superior High School Bands	— CJF Plaques

SATURDAY AFTERNOON

March 15th, 1:30 p.m.

- PROGRAM
- 1:30 — BALL STATE UNIVERSITY JAZZ ENSEMBLE — Ball State University, Muncie, Indiana
Personnel: Leader — Jim Houston. Alto Sax, Piccolo, Flute, Alto Flute — Warren Jones. Alto Sax, Clarinet — Doug Miller. Tenor Sax, Clarinet — Dale Baker. Tenor Sax, Clarinet, Contrabass Clarinet — Tom Peters. Baritone Sax, Clarinet, Bass Clarinet — Steve Stickler. Soprano Sax, Clarinet — Nick Brightman. Trombones — Dave Pavolka, Tom Landon, Eric VanEtter, John Dyer. Tuba — Sande MacMorran. Trumpets — Ron Hoffer, Tom Baker, Charles Law, Dave Strater. French Horns — Loren Hard, Ron Beach, John Finley. Piano — Bob Ambrose. Guitar — Sam Leseman. Bass — Wayne Darling. Drums — Tim Lautzenhiser.
- 1:55 — M.I.T. JAZZ QUINTET — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Leader, Trombone — Rich Orr. Alto Sax, Flute — John Halkyard. Piano — Ned Lagin. Bass — Larry Cohen. Drums — Ken Madell.
- 2:20 — MICHIGAN STATE UNIVERSITY JAZZ ENSEMBLE — Michigan State University, East Lansing, Michigan.
Personnel: Leader — George West. Alto Sax — Andy Goodrich, Ed Polhamus. Tenor Sax — Chris Colclessner, Jerry Kalber. Baritone Sax — Mark Gridley. Trombones — Paul Hostetter, Jeffrey Kressler, Jan Moorhead. Bass Trombones — Bruce Early, Ed Boyd. Trumpets — Gregory Hopkins, Eddie Meadows, Steven Fuller, Gary Maki. Piano — John Nelson. Bass — Eugene Rebeck. Guitar — Gregory Shenaut. Drums — Cameron Phillips.
- INTERMISSION
- 2:55 — UNIVERSITY OF NORTHERN IOWA JAZZ ENSEMBLE — University of Northern Iowa, Cedar Falls, Iowa.
Personnel: Leader — James Coffin. Alto Sax — Paul Ahrens, Tom Moore. Tenor Sax — Roger Birkenland, Andrew Musel. Baritone Sax — Robert Kvam. Trombones — Carl Hermanson, James Oleson, Bob Rannells, Rick Stendel. Bass Trombone — Lee Cause. Trumpets — Mark Ellis, Steve Mentzelmon, Steve Jones, Alan Naylor, Ronald Post. Piano — Jeff Benson. Bass — Parker Foley. Drums — Randy Hogancamp.
- 3:20 — M.I.T. CONCERT JAZZ BAND — Massachusetts Institute of Technology, Cambridge, Massachusetts.
Personnel: Leader — Herb Pomeroy. Saxophones — Chuck Fee, Brian Good, John Halkyard, P. Nick Lawrence, Steve Shields. Trombones — Don Krasnick, Rich Orr, Glenn Reyer. French Horn — Bill Grossman. Trumpets — Tom Gibson, Fred Jacobs, Greg Olson, Nate Seely, Mike Throckmorton. Guitar — Fred Milder. Piano — Ned Lagin. Bass — Larry Cohen. Drums — Ken Madell.
- 3:45 — ANDY GOODRICH QUINTET — Michigan State University, East Lansing, Michigan.
Personnel: Leader, Flute, Alto Sax — Andy Goodrich. Flugelhorn, Trumpet — Louis Smith. Drums — Billy Parker. Bass — Gene Rebeck. Piano — Bruce Early.
- 4:10 — INTERLOCHEN ARTS ACADEMY STUDIO ORCHESTRA — Interlochen Arts Academy, Interlochen, Michigan.
Personnel: Leader — David Sporny. Saxophones — Richard Focht, Charles Roberts, Christopher Kelton, Walter White, Grant Swanson. Trombones — Gary Paige, Mary Beth O'Quinn, Robert Radock, Christopher Brubeck. Horns — Rebecca Root, Timothy Gregg, Richard Runnels, Paul Birmingham. Tuba — Robert Burstein. Trumpets — James Snapp, Gary Richards, James Hecker, David, Harney, John Yow. Piano — Peter Bankoff. Bass — Christopher Brown. Guitar — Richard Kessler. Drums — Peter Erskine.
- 4:30 — ANNOUNCEMENT OF FINALIST GROUPS.

SATURDAY EVENING

March 15th, 7:30 p.m.

- 7:30 — FINALIST COMBO
- 7:55 — FINALIST COMBO
- 8:20 — FINALIST COMBO
- 8:45 — FINALIST BIG BAND

INTERMISSION

- 9:20 — FINALIST BIG BAND
- 9:45 — FINALIST BIG BAND
- 10:10 — CJF HIGH SCHOOL CONTEST WINNER
- 10:30 — PRESENTATION OF AWARDS

MASTER OF CEREMONIES



WILLIS CONOVER is perhaps the best known jazz radio personality in the world. For the past thirteen years his voice has been beamed all over the world as part of a most successful jazz show over the Voice of America. The show has been so well received by the people of other countries that Conover has several fan clubs and is always given a diplomatic reception on his foreign tours. In addition to his Voice of America work, Conover presides over *Voices of VISTA*, a program heard weekly over 2000 U.S. radio stations. He has also had regular radio shows on CBS and is a much sought-after emcee, lecturer, and jazz critic. He has written many articles on jazz and liner notes for jazz albums.

In 1951, Conover was involved with *The Orchestra*, a cooperative big band in Washington, D.C. which was led by Joe Timer. For the past several years, he has been a member of the Board of Directors of the Newport Jazz Festival and has often handled the emcee chores. Conover was a judge at the 1960 CJF. Mr. Conover's current activities include serving as musical director of the New Orleans Jazz Festival, which will take place the first week in June of this year.

The Collegiate Jazz Festival is very pleased, for the second straight year, to have such a knowledgeable and engaging personality serve as Master of Ceremonies.



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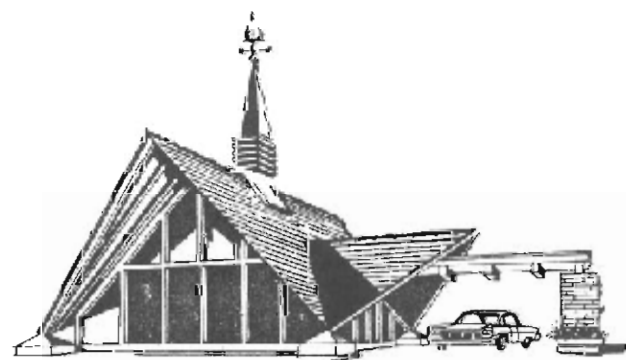
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COMBOS

ANDY GOODRICH QUINTET

Andy Goodrich, winner of the Best Alto Player Award at CJF '68, again appears with a quintet from Michigan State University. Louis Smith is a graduate student at the University of Michigan and plays flugelhorn and trumpet in the group. He formerly played with the Horace Silver Quintet. Billy Parker is an applied music major and member of the 113th Army band besides holding down the drumming job in the group. Gene Rebeck, the bassist and Bruce Early, pianist are both graduate students and are involved in junior high music programs.



RON DEWAR QUARTET

Ron Dewar (Best Tenor Sax, CJF '68) appears with a quartet made up of members of the University of Illinois Jazz Band. The group was one of the small groups featured in the appearances of the U. of I. Jazz Band on their tour of Europe. (See page 32).



FRED HESTER TRIO

The Fred Hester Trio was formed outside of school activities when Hester and drummer Don Patterson joined trombonist Danny Hollis, who is also a pianist, on jobs in Memphis night spots. All three are music majors at Memphis State University, and hope to make a career playing professionally. They are the first combo from MSU to appear at the CJF.





M.I.T. JAZZ QUINTET

The M.I.T. Jazz Quintet is an ensemble composed of soloists and members of the rhythm section of the M.I.T. Concert Jazz Band. The group was formed three years ago, and appeared at a concert at M.I.T. as a sextet, and later performed at the CJF and the Villanova and Quinipiac Jazz Festivals. Leader Rich Orr has been a mainstay of the group since its inception, both writing and arranging for the big band and quintet.



RON ELLISTON-JEFF FOOTE-CECIL BRIDGEWATER QUINTET

This quintet with three leaders is made up of five music majors from the University of Illinois. Cecil Bridgewater does many of the compositions and arrangements used by the big band. Ron Elliston, Larry Cangelosi, and Richard Kvisstad are in Music Education, and bassist Jeff Foote is a voice major.

CONTEMPORARY JAZZ QUINTET

Rudolph Penson, leader and bassist of the Contemporary Jazz Quintet, is a music major at De Paul University studying with Warren Benfield of the Chicago Symphony. Drummer Thomas Warzecha, also a De Paul music major, studies with Bob Tilles and James Slaughter. Pianist Rodney Crosby attended Tennessee State University for two years, and is now a student at the American Conservatory. Trombonist Patrick Dalton attends the Vandercook College of Music, and saxophonist Howard Bell is a music major at the Loop Junior College. The group is the result of associations in jobs in the Chicago area, and this is the first year that they have played together as a quintet.



B.S.U.U.I.I.S. QUINTET

This group is a result of friendship among the players and has never played together until entering CJF. Dave Pavolka has won the Best Trombonist award the past two years at CJF, and Jim Ganduglia, of Indiana State, won the Best Big Band Drummer award at CJF '68. Bill Isom has appeared with the Illinois jazz band and sextet at CJF. Warren Jones appeared as flutist with the Ball State U. quintet. All the players met at jobs or other musical situations, but never worked before as a quintet.



ALAN ROSENTHAL TRIO

After a year at the University of Michigan, Alan Rosenthal transferred to the University of Chicago, where he is studying composition with Easley Blackwood. He began writing piano pieces at age seven, and plans to eventually work for a Ph.D. in composition, combining work in jazz and classical music. Bassist John Loehrke and drummer Dave Mielke are students at the University of Michigan.



AVANT-GARDE DIXIELAND JAZZ ENSEMBLE

Jon Hipps returns to CJF, this year with a sextet. Last year his trio, after appearing at CJF, won the Elmhurst Jazz Festival. He recently composed a score for a film by Howard Smith under the auspices of the American Film Institute. Bassist Dennis Gardino returns to CJF for a sixth time, three

times with the Melodons, once with the Ed Sheftel Quintet (Best Combo, CJF '66) and last year with Hipps. Trumpeter Benton Darda directs the Northwestern U. jazz workshop, and vocalist Joanie Tumpson is a Woodrow Wilson Fellow in Philosophy.

INTERLOCHEN ARTS ACADEMY STUDIO ORCHESTRA

CJF is proud to present the jazz band from the famed Arts Academy and music camp at Interlochen, Michigan. The band gives many concerts and tours in the Midwest, and their appearance at the CJF is part of a weekend of appearances for the group. Their director is David Sporny, an instructor of trombone at the Academy. Mr. Sporny has appeared at CJF in past years playing trombone with the University of Illinois Jazz Ensemble.



SINCE LAST CJF

(A Selective Account)

By JOHN GARVEY

U. of Illinois Jazz Band

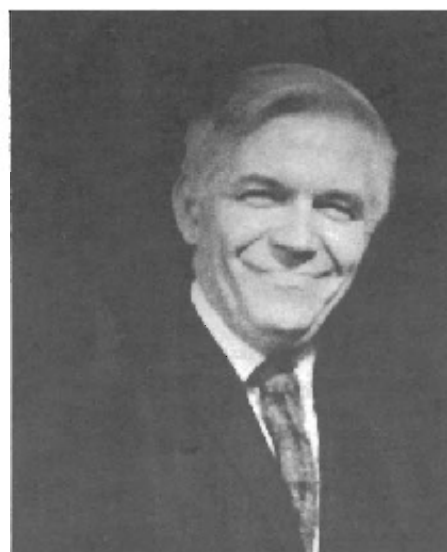
Last June, we were winners of "another jazz festival" (to indulge in the habit of anonymity—confering which was sillily endemic in NFL-AFL football relations a few years back; each referred to the other as "the other league"); then in July, we had the pleasure of playing on the Newport Jazz Festival.

The trip consisted of four days on a bus and two days in Newport. The former was fun (as are most big band jaunts) and had as its main side-effects the familiarizing of our younger members with the national consistencies of the Howard Johnson menu. The latter was fun also, and had its own consistencies, but these I think were variously experienced by different members of the band.

We had the pleasure of hearing Duke Ellington, Count Basie, Woody Herman and Dizzy Gillespie; then we played some 45 minutes and had a ball.

We spent the rest of the summer preparing for a tour of eastern Europe and Scandinavia sponsored by Cultural Presentations of the U.S. Dept. of State. This 8-week tour (from Sept. 29 through Nov. 23) included concerts in Ireland, Romania, Yugoslavia, Austria, Finland, Sweden, Norway and Czechoslovakia. Although supported by the Dept. of State and strongly assisted by the American embassies, all the activities in each country were indigenously sponsored: in Romania by the state cultural organization, O.S.T.A.; in Yugoslavia and Scandinavia by the powerful university student organizations; in Austria by a bank; in Ireland by jazz lovers; and in Czechoslovakia, by the sponsors of the Prague Jazz Festival.

The big band (with four alternates, one per section) was supplemented by three small groups from within the band, two jazz combos



and a Dixie group; the latter appeared on almost all of the big band concerts. There were lots of jazz sessions with local musicians, invariably they were a gas for all concerned. The band had its concerts televised in major shows in Bucharest, Ljubljana, Belgrade, Vienna, Helsinki, Oslo and Prague.



Interestingly enough, the band also cut its first commercial record, for Electrecord Records, in Romania. Our singer, Don Smith, was a great favorite everywhere.

The majority of the best charts of the band were written by members of the band (past and present): Knapp, Bridgewater, Smith, Dwyer, Richmond, Ferrantino, and three Illinois faculty writers, Powell, Fredrickson and Johnston.

The tour was a howling success, not only musically, but more importantly, humanly. All members of the band knocked themselves out at all times, not only when they were on stage. Those eight weeks are deeply impressed on our memories and emotions, and we mean to go back!

Post-plaint — presently, we have firm invitations for the Fall of 1969 to play in the jazz festivals at Berlin, Vienna, Ljubljana and Prague, but we lack the money to get there!

THE MELODONS, 10th TIME AROUND



1969 marks the tenth time in as many years that CJF has had the pleasure of introducing to the public the MELODONS from Notre Dame High School for Boys in Niles, Illinois. These select musicians, recently named "Best of Show" at the 1969 Chicagoland Stage Band Festival, form the top performing and study group of Notre Dame's constantly expanding music program. The MELODONS, organized in 1956, provide an important opportunity for studying and performing modern American music in conjunction with the classical works studied in the other musical organizations of the school. Although the group began as the typical high school dance band with its book of stock arrangements, in its thirteen years of existence, the musical "diet" of the band members has grown to include all phases of jazz from basic swing to the avant-garde, show music, and rock. Several combos provide small group experience for the students with the important aspect of allowing even more room and freedom for improvisation, the creative essence of the art. In addition, the Notre Dame jazz lab emphasizes the necessity of a study of theory and encourages music writing and arranging among the students. One of the main functions of the jazz lab is to provide a place where as-

piring arrangers and composers can hear and test their works.

The accomplishments and awards earned by Notre Dame's MELODONS seem never-ending. At the Chicagoland Stage Band Festival at Oak Lawn, they have grabbed ten consecutive first division awards, six of which are "Best of Show" in class AA. And when a combo competition was introduced to the Oak Lawn contest in 1968, a group composed of members of the MELODONS made that first place award theirs. The band has also won "Best of Show" awards at the Milwaukee Stage Band Festival in 1963 and at the Mundelein Stage Band Festival in 1967. They have performed with Sonny Stitt and with Stan Kenton and Woody Herman at Chicago's late McCormick Place. Numerous television appearances in the Chicagoland area along with clinic appearances at universities and for music educator groups round out their yearly schedule.

The most familiar face at the CJF, and the most valuable person to the Festival in terms of advice and assistance over the years is the leader of this outstanding group of high school musicians, the Head of the Music Department at Notre Dame High School since 1955, Rev. George Wiskirchen, C.S.C. A graduate of the University of Notre

Dame with a Masters in Music from Northwestern University, Father Wiskirchen is probably familiar to most jazz enthusiasts via his two regular columns in *Down Beat* magazine. On the educational level, he has taught summer sessions at Eastman School of Music and at Northwestern where he directed the Jazz Workshop from 1963 to 1965, once bringing the Northwestern big band into the CJF finals. He also has authored two books of techniques for the development of the high school stage band and a trumpet method manual. Beyond his regular duties at Notre Dame High School, Father Wiskirchen reserves time to act as a clinician, judge (CJF '65), and lecturer on Educational Jazz while, in addition, serving as Coordinator of Instrumental Music for the Archdiocese of Chicago and President of the National Catholic Band Masters Association and consultant to Selmer, Inc. Four graduates of Rev. Wiskirchen's band have gone on to be CJF Chairmen.

Just as CJF has established a tradition of the finest in college jazz, the MELODONS have likewise progressed and built a thirteen year history of the finest in high school jazz. It is with the greatest pride that CJF '69 once again presents the "Big Band From Notre Dame."

WHERE IS THE JAZZ AUDIENCE?

CJF '69 continues for a third year the policy of opening the Festival with a symposium on a pertinent and controversial aspect of the current jazz scene. The CJF, bringing together as it does musicians of varying backgrounds, offers an ideal opportunity to discuss these topics from differing points of view.

The symposium series, titled "The Current State of Jazz", has covered the topics Art versus Commerce, Avant-Garde, Education, Pop and Jazz: Fission or Fusion, and the Role of the Jazz Composer-Arranger. This year's topic, in a session held in the Center for Continuing Education on Thursday, March 13 at 8:00 p.m., was "Where is the Jazz Audience?" The discussion covered areas such as the age groups of the jazz audience, the relationship between the jazz and rock audiences, and live versus recorded jazz.

Dan Morgenstern was the moderator for the discussion. The panelists included Thad Jones, Clark Terry, Gary McFarland, Ernie Wilkins, Rev. George Wiskirchen, C.S.C., and Rev. Carl Hager, C.S.C., Chairman of the Notre Dame Music Department.

THE JAZZ MASS

CJF is proud to present in conjunction with the Festival, a jazz Mass in Stepan Center on Saturday, March 15, at twelve noon. The Mass setting entitled "Mass En Masse" was recently composed by James McNeely from Chicago, Illinois and presently a sophomore music major at the University of Illinois. Jim is a graduate of Notre Dame High School and is an alumnus of Rev. George Wiskirchen, C.S.C.'s MELODONS.

The Mass itself combines a big band and a vocal unit for the main sections, the Lord Have Mercy, Glory To God, Holy Holy Holy, and the Lamb of God, and utilizes a combo for incidental music.

The piece will be conducted by Rev. George Wiskirchen, C.S.C. and will be performed by the big band, combo, and vocalists from Notre

Dame High School, Niles, Illinois. We of the CJF staff who have heard the production being built up in rehearsal find it a fascinatingly well thought out fusion of modern music and liturgical texts. We are proud to present this new addition to the CJF weekend.

3rd ANNUAL CJF HIGH SCHOOL CONTEST

Three years ago, recognizing the growth of the high school stage band movement, CJF introduced the Collegiate Jazz Festival High School Contest, in an effort to help stimulate further growth on the high school level, as well as expose a great number of high school musicians to the best in college jazz at the CJF. After two very successful years, the high school contest now moves into its third year.

Once again, the winning group will perform at the end of the Saturday night finals. The winning band for the first two years was the band from Lincoln High School in Vincennes, Indiana, directed by Walter Anslinger. The band was very well received by the CJF audience both years, and is back again for a third try at the top spot.

A complete list of this year's participating bands includes: John Adams H.S., South Bend Central H.S., Memphis Crawfordville H.S., Crawfordville Crown Point H.S., Crown Point Bishop Dwenger H.S., Fort Wayne Elmhurst H.S., Fort Wayne Garfield H.S., Terre Haute Hillcrest H.S., Memphis Archbishop Hoban H.S., Akron Jefferson H.S., Lafayette Lincoln H.S., Vincennes Warren Central H.S., Indianapolis Washington H.S., East Chicago West Lafayette H.S., West Lafayette

Judges for this year's contest are James Phillips, Donald Tolosko, and Paul Tolosko.



PRE-FESTIVAL ACTIVITY: MCINTYRE AND HURD

In keeping with the emphasis on education, CJF, in conjunction with the Notre Dame Music Department, presented a jazz lecture-demonstration, by Ken McIntyre, in the Memorial Library Auditorium on March 8. Mr. McIntyre lectured to a group of Notre Dame and St. Mary's College students on the elements of jazz and improvisation and demonstrated on several woodwinds (he plays them all).

Ken McIntyre is an established recording artist, with a number of LPs on the Prestige and United Artists labels, including one with Eric Dolphy. He does a lot of writing for other artists, and his bands have given concerts at Town Hall in New York and at a great number of night clubs and universities. But his main interest is in education. After six years of teaching in New York and Boston, he was appointed to the faculty of Central State College in Wilberforce, Ohio. There he directs the CSU Jazz Lab Band, and teaches a credit course in jazz, with an approach based on the old masters such as Bach and Palestrina. His course is reportedly the most popular course in the music school at CSU.

McIntyre's efforts at CSU and other schools are based on goals sympathetic with those of the CJF. He says, "I feel that it (jazz) must be an integral part of any music curriculum someday."

* * * *

On March 9 in Washington Hall, CJF presented the Bill Hurd Sextet in concert. Bill is a senior honors student in engineering, the outstanding track star at the school for several years, and Notre Dame's foremost jazz musician. Hurd appeared with the big band and combo from Notre Dame in CJF '66, made the finals, and won an alto flute as the most promising reed soloist.

Also appearing with the group was Larry Dwyer, who appeared at CJF several times in groups from Notre Dame and the University of Illinois, winning the best trombone award in 1965 and 1966.

NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Big Bands

Appearance Time _____
No. of playing musicians _____
Director _____
Name of Band _____
School _____ City _____ State _____
Selections (1) _____ (3) _____
(2) _____ (4) _____

(Judges check evaluation in each category, Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
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 shadings?)						
MUSIC (Are the arrangements and compositions of a creative quality?)						
INTONATION (Are the instruments in tune with each other)						
TOTAL POINTS						

Comments: _____

NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

Judges Sheet
Combos

Appearance Time _____
No. of playing musicians _____
Director _____

Name of Band _____
School _____ City _____ State _____

Selections (1) _____ (3) _____
(2) _____ (4) _____

(Judges check evaluation in each category. Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
GENERAL MUSICIANSHIP						
OVER-ALL CREATIVITY (Originality and imagination)						
SOLOISTS						
RHYTHM SECTION						
ENSEMBLE (How well does it achieve what it intends to?)						
TOTAL POINTS						

Comments: _____

LEONARD FEATHER
(Cont'd from Page 5)

Joe Morello; that he once loved rock and now loves jazz.

"Although I still feel that a lot of rock is worth listening too," he wrote, "I was very depressed to see an album by The Who receive five stars . . . The Who forced me away from rock; watching them destroy their instruments (the destruction of the drum set was particularly sickening) while playing their ear-splitting music and reciting their nihilistic lyrics symbolized all that is wrong with rock."

THERE IS massive evidence that rock and jazz musicians for the most part consider their worlds mutually exclusive. Innumerable interviews with rock instrumentalists and singers, often in the *Melody Maker*, have revealed that while some express great admiration and respect for the Coltranes and Lloyds, few have any true understanding of jazz or any deep and abiding interest in it, let alone any matured facility for playing or writing it.

Conversely, Oscar Peterson, as accomplished and articulate a musician as you will find in jazz or anywhere else, stated unequivocally a few months ago: "It's crazy to say that jazzmen can learn anything from rock 'n' roll. They call it the big beat, but often it's harder to discern the beat in rock than in jazz, because they have so many confusing things going on . . . Sure, you can play some of the pop things that are adaptable to your style, but you don't have to go all out and prostitute yourself."

Another significant indication of the jazz musicians' attitude toward the rock-pop dichotomy was expressed on Bobby Hutcherson's *Blindfold Test*. Listening to a predominantly instrumental number by the Strawberry Alarm Clock (*Unwind With the Clock*), he remarked that it was hard to tell whether this was a jazz group trying to play rock 'n' roll or a rock 'n' roll group trying to play jazz. If it were true that rock 'n' roll is jazz, clearly such a reaction would make sense. But Hutcherson finally decided that this was in fact a rock rather than a jazz group, "mainly because of the

vocal," which came toward the end of the track.

Hutcherson added that "somebody could be a really good jazz musician and come in and do something like this and completely turn his playing around because he's thrown into this groove."

This brings up another central issue. Many jazz musicians every day in New York and Hollywood are, as Hutcherson would say, thrown into this groove. They take this work because jazz records have a very small sale, while the calls for performances in the rock field, and consequently the work opportunities and earning potential have been growing daily. Jazz musicians have no difficulty assimilating the instrumental qualities of the rock idiom. This does not indicate that they have become rock musicians.

Jimmy Smith, interviewed on a national television program late in 1967, was discussing his role in the popularization of jazz organ when the interviewer, Joey Bishop, brought up the name of Little Richard.

Smith bridled. "Little Richard is a rock 'n' roll organist. I," and there was a touch of hauteur in the tone of voice, "am a jazz organist."

The muddled waters of the two streams were further fouled, and the confusion was compounded, when *Playboy* announced last fall that its annual jazz poll would henceforth be a jazz-and-pop poll.

Among the musicians outraged by this decision was Shelley Manne. "Too many people," he fumed, "are trying to give the impression that there are no more boundary lines between jazz and pop . . . this is ridiculous! I don't want to put pop music down; pop has produced some important artists . . . What concerns me is that jazz involves something very special, a particular style of rhythmic improvisation, which you don't find in any other form of music."

"People who confuse the public into believing it's all one music are just creating another obstacle for jazz players, who have trouble enough already. Jazz has never really been popular music, other-

(Cont'd on Next Page)

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(Cont'd from Previous Page)

wise that's what it would always have been called — pop music.

"People are letting dollar signs confuse their vision. With this new poll concept, a brilliant young jazz drummer like Tony Williams, who's not known to the general public, is forced to compete with a Ringo Starr. Or a Carmen McRae with a Petula Clark, a Sonny Rollins with a Boots Randolph.

"Pop groups have brought the sitar into prominence, so suddenly Ravi Shankar is rated as a pop artist. He's not; he's a great classical musician."

Manne feels that if these deliberate distortions in the press continue, the jazz world, already in a precarious position, will cease to exist. "It's true," he says, "that some jazz artists have crossed the line and reached the pop audience, but those who have done it sincerely, like Cannonball Adderley, have still retained a basic jazz quality in everything they play. From the other side of the fence, the former rock artists who have come across the line into jazz — like Larry Coryell, for instance — are using a few devices they may have learned in pop music, but are now essentially jazz musicians, because they are able to improvise to the very special requirements of the jazz idiom."

WHILE MANNE AND many other jazz musicians are inclined to use the terms "rock" and "pop" indiscriminately, still another unresolved problem underlies this semantic muddle, for actually there are two worlds of popular music. One encompasses rock, r&b, and the various hyphenated rock manifestations. The lay press, always looking for a bandwagon, has jumped on this group and identified it as "pop," thereby implicitly excluding a vast body of work that has at least an equal claim to the same consideration.

I am referring, of course, to music of the type frequently played on what are known in radio circles as the "good music" stations. Sinatra singing *September of My Years*, Streisand in a ballad from one of her albums, Andy Williams singing the nonpareil songs of Henry Man-

cini and Johnny Mercer: such performances, while certainly neither jazz nor rock-pop, have a valid place in contemporary music.

It is frustrating to find enormous magazine spreads supposedly devoting space to a comprehensive coverage of the pop scene, yet totally ignoring the immense popular contributions of Rodgers & Hammerstein, the Gershwins, Duke Ellington and Billy Strayhorn, Alec Wilder, Bart Howard, Vernon Duke, Cole Porter, Andre and Dory Prev- in, Johnny Burke and Jimmy Van Heusen, Comden & Styne, and dozens of others whose works have transcended the lesser output of Tin Pan Alley to become an important part of music of this century.

It is hard to believe that because pop music composed and/or recorded by the Who, the Grateful Dead, or Country Joe and the Fish has sold millions of records, we must therefore exclude from any discussion of pop such a song as *When the World was Young*. This exquisite French melody, with its poignantly lovely lyrics by Johnny Mercer, seems as likely to last as anything dreamed up by the

Fugs, or the Mamas and the Papas.

The more resourceful of the rock artists have been well aware of the existence of this bottomless well of superior pop music. One of the Supreme's most successful records was an album of songs by Rogers & Hart. Dionne Warwick and others previously identified with rock material are turning to similar sources.

Pop music on this level also takes in a fair number of instrumental groups, such as Herb Alpert & the Tijuana Brass. The members of Alpert's group were all associated at one time or another with jazz, chiefly through membership in big swinging bands; their musicianship is beyond reproach. Thus, though collectively they are no more classifiable as jazz than the rock bands, they are musically valid on their own terms. The same analysis might hold good, ironically for most of Wes Montgomery's recent albums. Though we are all well aware of his genius as a jazz guitarist, the critics who judge his current recorded output by jazz standards are dealing with him unfairly and ignoring the obvious and calculated shift into a different medium.



It is to be hoped that the trade and music press, as well as news papers and general interest magazines, radio and television, will move toward a more complete, honest, and critical coverage of all three branches of music.

Jazz needs this attention because, except in a couple of areas (festivals and sometimes concerts), it has run into an economic crisis. In the music trade the very word jazz is looked on in some circles as a synonym for No Sales. Artistically, too, jazz is in a state of flux and confusion; new experiments of every kind need all the attention and analysis we can offer them via the printed or spoken word.

Rock deserves attention, for it has now emerged from its embryonic stage when almost all it produced was a white recrudescence of superior Negro rhythm-and-blues. Rock beyond doubt is producing, in increasing numbers, talents on the artistic upgrade; it is attempting

lyrically and musically to establish itself as an art form no less vital and durable than jazz.

Pop, the traditional brand of pop, needs help particularly, since in the past few years it has suffered separately from lack of adequate press coverage. There is no reason to assume that this brand of popular music, performed chiefly on LPs, sung on the Broadway stage, written by mature professionals, and performed most often by artists in their late 20s and up, cannot coexist with rock, folk-rock, blues-rock, raga-rock, shock-rock, and all the rest, performed on hit singles and LPs by the 15-25 age group. The latter has been blessed with a publicity campaign (part spontaneous, part synthetic) grounded in the eternal American equation of multi-million dollar sales with newsworthiness and artistic merit.

What we need now is a regulation of publicity that accords reasonable

treatment to all three idioms, without any attempts to obfuscate the issues by pretending that one form is the same as another.

Popular music as we have known it since the birth of the phonograph, rock as we have heard it since Elvis first writhed, jazz as we have followed it in person, on new and old LPs, and at festivals, all can thrive and show the capacity to outlive these semantic distractions.

If a merger of any two of these forms (or of all three) ever comes about—and, as I have pointed out, there certainly is evidence of more and more healthy cross-pollination—then the evidence of our ears will be proof enough. But for the present, if such amalgamations represent the ultimate in musical evolution (as well they may), we can safely assume that the millennium has not yet arrived.

—(Reprinted from
Down Beat's Music '68)

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WHY A COLLEGIATE JAZZ FESTIVAL?

by GREGORY MULLEN

This year marks the 11th year of the CJF's existence, and after eleven years, no one on the CJF '69 staff knows anyone on the CJF '59 staff, and there are no participants in this Festival who performed here in 1959. From one point of view, this is good. The CJF is made up of continually changing personalities, and is therefore relatively free of the "it's always been done that way" traditions. There are new ideas, new sounds, new experiments, and fresh approaches each year. Yet there is a continuity, an element that makes this Festival somehow recognizable from year to year. It is a rationale, a *raison d'être*, that is handed down from chairman to chairman, and exists tangibly in the files of old programs and correspondence.

That rationale, simply stated, would be something like this. Jazz musicians are increasingly better educated. Johnny Richards, recently deceased, studied composition with Arnold Schoenberg and Darius Milhaud, for example. The existence of the Berklee School of Music and the number of colleges and universities that have jazz on the curriculum indicate that jazz has become a serious academic pursuit. It would make sense, then, to look for the jazz professionals of tomorrow among the college musicians of today. So for eleven years, the CJF has brought over two hundred outstanding college groups from 25 states (and for the past three years, high school musicians as well) together for a weekend of exchange of ideas, of mutual enlightenment, and of the interested guidance of top jazz professionals.

The result of the weekend for the participants is that they've gained exposure and experience, they've heard and talked to their contemporaries, whom they probably never would have met if it weren't for festivals such as this, they've met and been criticized by *six* experts, and the very best have received the encouragement that comes from winning trophies, cash awards, and instrument prizes in recognition of their efforts. CJF has led to other endeavors in many cases. The last three winning groups have gone on

overseas tours, as guests of the State Department. Once again, the best group will appear at the Newport Jazz Festival, guests of Jos. Schlitz Brewing Co. Many of the individual participants have gone on to professional careers: Dave Sandborn, Jamey Abersold, Frank Tesinski, Lee Schipper, Randy Sandke, and Ladd McIntosh, to name just a few.

Not satisfied with promoting jazz in the high schools and colleges, CJF has striven to promote a more enlightened audience, and in 1967 initiated a series of pre-Festival jazz concerts, lectures, and symposia.

These are the reasons why CJF was founded and why it continues. Although we've had groups from the far corners of the country, we realize that distance prevents many interested groups from participating. For this reason, we are pleased at the growth of the jazz festival movement in other parts of the country. We like to feel that our success, and the success of the multiplying jazz festivals, is sufficient evidence that the original, and the current, rationale for the CJF is still valid, and will be increasingly so in years to come.

* * * PAST JUDGES

Musicians and Composers
 Cannonball Adderley
 Manny Albam
 Ray Brown
 Donald Byrd
 Terry Gibbs

Herbie Hancock
 Paul Horn
 Quincy Jones
 Thad Jones
 Stan Kenton
 Henry Mancini
 Gary McFarland
 Oliver Nelson
 Johnny Richards
 William Russo
 George Russell
 Lalo Schiffrin
 Sonny Stitt
 Billy Taylor
 Clark Terry
 Art Van Damme
 Ernie Wilkins
 Gerald Wilson
Critics and Educators
 Willis Conover
 Don DeMichael
 Leonard Feather
 Frank Holzfeind
 Arif Mardin
 Dan Morgenstern
 Robert Share
 Charles Suber
 Robert Trendler
 George Wiskirchen, C.S.C.

CJF CHAIRMEN

1959	William Graham
1960	James Naughton
1961	David Schomer
1962	Thomas Eiff
1963	Charles Murphy
1964	Sydney Gage
1965	Daniel Ekkebus
1966	Tony Andrea
	Tony Rivizzigno
1967	Paul Schläver
1968	John Noel
1969	Gregory Mullen
1970	Nicholas Talarico



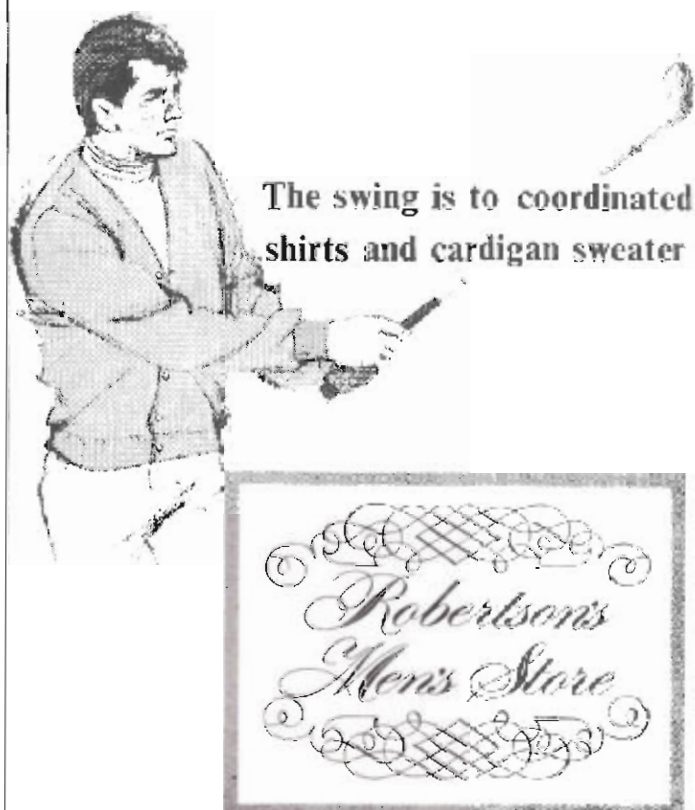
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