

JAZZ AND AMERICAN MUSIC

by Robert Share

One of the major problems besetting jazz is this semantic tag of doubtful origin that unsuccessfully attempts to describe a variety of musical styles in a constantly evolving idiom.

In scarcely more than half a century, we have already managed to categorize dozens of stylistic periods, including Ragtime, Dixieland, Swing, Bop, East Coast, West Coast, Third Stream, Avante-garde, etc., etc. To the uninvolved and /or uneducated listener, however, it's all "jazz," a term that makes it easy to distinguish this kind of music from the "classical" or "serious" music that evolved in Europe prior to and during the early part of the Twentieth Century.

It seems evident that musicologists of the future, after taking a broad look at the development of music in the Western Hemisphere, will define two general categories which might simply be called European Music and American Music.

Although not all American Music can be called "jazz," all of the evolving styles of jazz are a part of the growth and development of American Music. The developmental pattern of American Music may well follow the same pattern as America itself, i.e., the continuous infusion and absorption of European and other international influences and cultures, culminating in an end result that could only be brought about by the sociological climate in this country.

Educators and others unwilling to accept the validity of jazz must recognize the existence, importance, and permanence of American Music, and it is impossible to accept the concept of a style of music indigineous to America without recognizing that jazz is an inherent part of it.

The professional musician or music educator, if he is to fulfill his responsibility must accept, understand, and in some manner participate in the development of the "serious," "classical" music of our time and our society -- American Music.

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CLARK TERRY is "one of the most original trumpet players in contemporary jazz. "He has been on the N.B.C. music staff since Mar., 1960. Some of the highlights of his career include time spent with Duke Ellington, '51 to '59, Charley Ventura, '47 to '48 and Charley Barnett, '46 to '47.

PAUL HORN received his Masters degree from the Manhattan School of Music and has been head of the N.B.C. orchestra since 1959. From '56 to '58 he was with the Chico Hamilton Quintet and he played lead tenor for Sauter and Finnegan in '56.

MR. SHARE is the Administrator of the Berklee School of Music; Berklee is famous as one of the foremost modern music schools in the country and has many of the best known artists in jazz as students.

MR. SUBER presently serves as the President of the National Educational Services of Evanston, Ill. and has been Chairman of the Judges of the CJF since its beginning six years ago.

ARIF MARDIN is now the studio manager for artists and repetiior of Atlantic Records. In the past he has taught at The Berklee School of Music and he is noted for his fine jazz arrangements. These arrangements have been used by Dizzie Gillespie, Herby Mann and the Orchestra U.S.A.

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CREDITS

The Jazz Festival Committee wishes to give special thanks to the following people:

Rev. Charles I. McCarragher, C.S.C.

The faculty members of the Music Department and the University bands.

Rev. F.D. Nealy, O.P.

The Lyon and Healy Music Company, Stienway Grand Piano courtesy of Lyon and Healy.

SCHEDULE

Friday: 7:15 - 11:00
7:15 The Lettermen, Big Band, Notre Dame
7:40 The Bob Kolb Quintet, Combo, Northwestern University
8:05 Modern Jazz Interpreters, Combo, W. Virginia State U.
Intermission
8:35
9:00 Greene Sextet, Combo, Indiana University
9:25 The Beleastro Trio, Combo, U. of W. Virginia
Intermission
9:55 Phi Mu Alpha Jazz Workshop Band #1, Big Band Ohio State University
10:20 The Billy Harper Sextet, Combo North Texas State University
10:45 The University of Illinois Band, Big Band University of Illinois
Saturday
1:00 Wright Jr. College, Big Band, Chicago, Illinois
1:25 The Brian Trentham Quartet, Combo, Columbia
1:50 The Notre Dame Jazz Quartet, Combo, Notre Dame
Intermission
2:20 Northwestern Workshop Band, Big Band, Chicago
2:45 The Dave Oehler Trio, Combo, State University of Iowa
3:10 The Dave Austin Quartet, Combo, U. of Illinois
Intermission
3:40 The Roosevelt University Big Band, Big Band, Roosevelt U.
4:05 The Ed Sheftel Quintet, Combo, Northwestern University
4:30 Indiana University Big Band, Big Band, Indiana U.
4:55 The Blue Diamonds from Bloomington Sr. H.S. Bloomington, Minnesota
5:15 Announcement of Finalists
Evening Finals Session
8:00 Big Band
8:25 Combo
8:50 Combo
Intermission
9:20 Big Band
9:45 Combo
10:10 Big Band
10:35 Melodons, Notre Dame High School, Niles Illinois, Big Band
11:00 Announcement of Winners